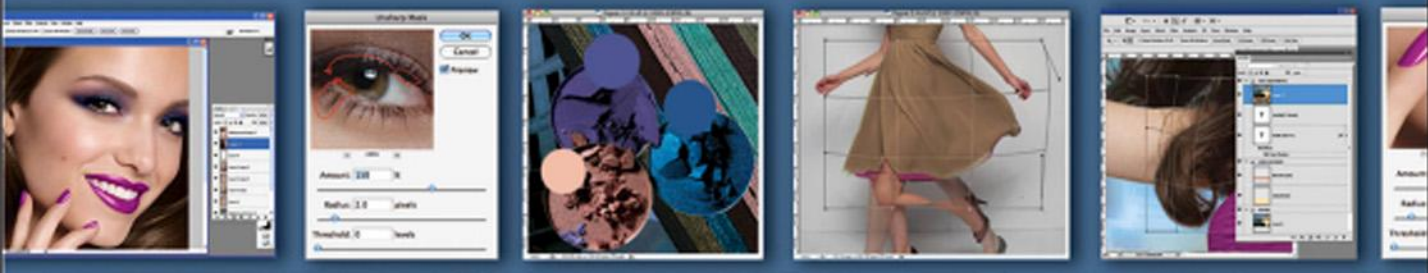
Real Retouching



A Professional Step-by-Step Guide

Carrie Beene

Focal Press

Real Retouching

Real Retouching

A Professional Step-by-Step Guide

Carrie Beene

Amsterdam • Boston • Heidelberg • London • New York • Oxford
Paris • San Diego • San Francisco • Singapore • Sydney • Tokyo
Focal Press is an imprint of Elsevier

Focal Press is an imprint of Elsevier
30 Corporate Drive, Suite 400, Burlington, MA 01803, USA
The Boulevard, Langford Lane, Kidlington, Oxford, OX5 1GB, UK

Copyright © 2011 Carrie Beene. Published by Elsevier Inc. All rights reserved.

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publisher. Details on how to seek permission, further information about the Publisher's permissions policies and our arrangements with organizations such as the Copyright Clearance Center and the Copyright Licensing Agency, can be found at our website: www.elsevier.com/permissions.

This book and the individual contributions contained in it are protected under copyright by the Publisher (other than as may be noted herein).

Notices
Knowledge and best practice in this field are constantly changing. As new research and experience broaden our understanding, changes in research methods, professional practices, or medical treatment may become necessary.

Practitioners and researchers must always rely on their own experience and knowledge in evaluating and using any information, methods, compounds, or experiments described herein. In using such information or methods they should be mindful of their own safety and the safety of others, including parties for whom they have a professional responsibility.

To the fullest extent of the law, neither the Publisher nor the authors, contributors, or editors, assume any liability for any injury and/or damage to persons or property as a matter of products liability, negligence or otherwise, or from any use or operation of any methods, products, instructions, or ideas contained in the material herein.

Library of Congress Cataloging-in-Publication Data
Beene, Carrie.
Real retouching : a professional step-by-step guide / Carrie Beene.
p. cm.
ISBN 978-0-240-81417-9
1. Photography—Retouching. I. Title.
TR310.B44 2011
771—dc22 2010040489

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library.

For information on all Focal Press publications
visit our website at www.elsevierdirect.com

11 12 13 14 5 4 3 2 1

Printed in China

Working together to grow
libraries in developing countries
www.elsevier.com | www.bookaid.org | www.sabre.org
ELSEVIER BOOK AID International Sabre Foundation

Contents

Acknowledgments vii
Retouching Terms ix
Introduction xiii

Chapter 1: The Beauty 1
Chapter 2: The Background 47
Chapter 3: The Powder Products 65
Chapter 4: The Tube Products 93
Chapter 5: Composing the Lifestyle 107
Chapter 6: Integrating the Lifestyle 129
Chapter 7: Makeup and Hair 151
Chapter 8: The Markups 169
Chapter 9: Delivering the File 183

Index 193

This page intentionally left blank

Acknowledgments

This book would have never come about if not for a string of serendipitous coincidences, which includes stumbling upon the right people and the right places at the right times. I have to thank first and foremost Katrin Eismann for sneaking up behind me and pushing me into the sharing my passion every chance she got. She has patiently answered my many questions over the years and freely gave of her time and council as I embarked on the task of writing. If not for Katrin, I would never have been teaching at all, and I have gotten much more back by sharing what I know than I have given, so I have to thank Katrin for that.

I also want to thank Dave Drum of H&H Color Lab. During the busiest part of the year, Dave took the time to make sure I received permission to use files I had retouched for an outside project, which opened a path leading directly to this book. His friendship and support have been much appreciated.

I would also like to thank Rick Day (www.rickdaynyc.com), the talented New York City photographer and friend who rounded up the troops and organized the shoot of Vania for this book.

I must also acknowledge my lovely friend and talented makeup artist Rudy Sotomayor (www.rudysotomayor.com), one of my first clients, who pushed me and introduced me to many of the people I still work with today.

Also many thanks to makeup artist Stephanie Carranza (www.stephaniecarranza.com), who donated her time doing Vania's makeup for this book. My thanks to Steve Benisty, who also donated his time and energy to the shoot, and to Lou Benjamin for his helpful tech editing. Much appreciation goes to Ashfaqur Rahman for all his technical support in keeping my equipment tuned and purring at all times no matter the personal inconvenience.

Thanks to all the great retouchers who gave me ideas and suggestions. Without you, it would have been a lot less fun. Thanks to Ben Bettenhausen of P2P studio for proofing my Vania spread and using his sharp eye to critique it for me. A special thanks to Jamie Herman for proofreading and being the first person besides me to create the Vania spread—without the benefit of my text.

Many thanks to all who helped in some capacity or another and pushed me to finish this book, and to all my lovely students, who make me proud and try my patience but always in a good way!

Last but not least, thank you to Vania Bileva for her great modeling and giving us her beautiful face to practice on. Brave girl!

This page intentionally left blank

Retouching Terms

This is a preview of the retouching terms you will see in this book. Some are clear-cut industry terms, and some are more ephemeral—in other words, the lingo that has developed in the retouching studio to describe visual things and "feelings." My definitions of these terms are not in the strictest scientific sense but rather an explanation of how retouchers use the terms in everyday work. It is in no way meant to be comprehensive.

I asked some of my favorite retouchers to send me a list of jargon they use both with one another and with their clients, and I got some pretty varied responses. My favorite was How about '*retouching*?' I guess a *lot* of people don't know what it means.

Add shape Pull out more 3D shape, usually by adding contrast.

Artifacts In digital photography, an artifact refers to any visible defect. Digital noise and "jaggies" are considered types of digital artifacts. In retouching, artifacts are the pieces of images left inadvertently while compiling and imaging.

Balance Usually means the skin, making it more even in color over all.

Banding Banding happens when you don't have enough bit depth to create a smooth gradient.

Beauty, The The head shot.

Bleed Leaving extra image outside the crop area.

Blown out An image that is too light. The highlights have no tone in them at all.

Bring out Making an element attract the eye more and/or brighten.

Burn in Darken.

Callout Something pointed out by the client that has to be fixed. "One of the callouts was to soften the silo."

CC Color correction. Groups are often labeled "Skin CC" or "Dress CC," which means all the CCs are bundled in that group.

CC mask A mask used to make a color correction.

Channel grab Using a copy of a channel to create a mask.

Clone out Remove an element using the Clone Stamp tool.

Color cast A tint of a particular color, usually unwanted, that affects the whole of a photographic image evenly.

Color moves A color correction "moving" the color in one direction or another.

Color shifts Unwanted shifts in color.

Comp Short for compilation. "I'm going to comp the spread, and Joe is going to do the CCs."

Comping The act of composing multiple images. "She's doing the comping."

Dirty Often a callout on skin areas where too much gray is in the flesh tones, making the skin look "dirty." The remedy is to remove gray to get a fresher color.

Dupe Short for *duplicate*.

Foggy Refers to a black or dark area that has been opened up too much. Also referred to as ghosty or milky.

FPO For placement only (usually a low-resolution file used for positioning).

Halo Sometimes called an unsharp mask halo because sharpening a file sometimes creates a "halo effect," or a slight glow around the edges of objects. Also, an imprecise mask can cause this.

Hires High resolution.

Integrate Make something look like it belongs there. This is usually a piece of hair that has been added in or the edge of a silo that needs to blend better into the background.

Lifestyle The full-body shot of the model.

Loose mask Making a loose selection with a quick mask or in the Channels panel that has soft none specific edges.

Lores Low resolution.

Markups Correction from the client. These are usually made with a felt-tipped pen on acetate over the image proof to indicate corrections to be done to the image.

Masky An image looks masky when the mask edges are visible where color corrections have been made.

Max density Or D Max. The darkest color a print will tolerate depending on the printer and paper being used (this goes hand in hand with UCR and Total Ink).

Mids The midtones.

O/A Over all.

Open	Lighten the shadow.
Paint with color	Paint with the Brush tool in Color mode.
Pixilated	Refers to obvious artifacts from bad or low-resolution jpegs. Enlarging an image too much can cause it to become pixilated.
Plugged	Too dark in the shadows, no detail.
Pop	Make something stand out, shine, or look more three-dimensional. This is often accomplished by adding contrast.
Postproduction	A sneaky term for (shhhh) retouching.
Posterize	Basically "banding" something so far that it looks like a poster (see the famous red and blue image of Barak Obama).
Pull a curve	Add a Curves adjustment layer.
Push back	Darken or otherwise make something less visible.
Quarters	The quarter tones.
Refine	Often refers to skin texture or stray hair areas. It means to retouch or clean it a little further.
Rounds	How many times the client can send the file back for more retouching, which is determined by agreement between the client and the retoucher. Three to four rounds, or more, are common.
S-curve	A curve set to an S shape that adds contrast.
Silo	Short for *silhouette*, this is a common term for masking out something from its background. "The hair silo needs more work" is a frequently heard phrase.
Soft	Out of focus; blurry.
Soften	Probably the most commonly used word in retouching: soften edges, silos, masks, smile lines, and a million other things.
Specular highs	Highlights that have 0% tone.
Subdue	Making an element less obvious so it doesn't distract.
Three-quarters	The three-quarter tones.
Tidy	Make less detailed; simplify.
Too cool	Too blue.
Too flat	Lacking contrast or shape.

Too hot	Too red or magenta.
Too much detail	Sometimes certain body parts are a bit too graphic and need to be simplified. The armpit of the Vania lifestyle is an example.
Too muddy	This is a color reference meaning the colors are too gray and dirty looking and need to be a more distinct shade.
Transition	A hard edge between two elements and/or a light and shadow area. A common request is to soften the transition.
Trim	Making something slimmer, like an arm or a leg. "Do the trims first, and then make the masks."
Vish	A visualization curve set to the top of the layer stack used to better see the file *only*. It is turned off when the file goes to print.
Warm up	Add red or magenta.

Introduction

About Me

People often ask me how I ended up as a professional retoucher and how long it took me to learn how to do it. I think it's worth telling the story if only to emphasize that it takes hard work and commitment.

I graduated with a degree in painting from the Kansas City Art Institute and left for New York before the ink was dry on my diploma. After bouncing around for several years painting and working in New York, Europe, and the Caribbean, I finally returned home to Kansas City in 1999. I was starting over from scratch. One day a friend showed me a program he had just installed on his computer—Photoshop—and my life as a noncomputer person was over. I took off six months and made it my job to get up every morning and spend eight hours teaching myself Photoshop. I read books, I did tutorials, and I puttered. I signed up for a class at the local community college and learned Illustrator and Quark as well. It was overwhelming at first. I remember coming downstairs at the end of the day, saying, "How can I ever learn all this?"

I started looking for work not knowing exactly what I was going to do with my Photoshop skills. Then one day I saw a help wanted ad for retouchers at a large photo lab. I applied, and I got the job! The job felt very restrictive after my vagabond years, but I stuck with it.

I worked at the lab for two years. When you started there, you had to sign a contract saying you understood that overtime was required during busy season, which lasted about four months or so. I had no idea. But it was learning by fire—long hours, demanding time lines, and being asked to do the impossible to make up for the occasional photographer error. I bugged the retouchers to death, asking them questions: How do you do this? Why do you do that? Why can't you use this instead?

I still went home at night and read more books and did more tutorials online to learn how to do it like the high-end professionals did. I also started sending my resume to studios in New York, a place I fully intended to return to as soon as I could.

Finally, about two years later and during the busy season, when we were working 12-hour days Monday through Friday and eight on Saturday, and I was hollow-eyed and exhausted, I had a message from a New York studio on my answering machine. I called them back the next day and convinced them somehow to send me a test. The person I spoke to didn't want to and said (somewhat angrily), "We don't want to see any skin blurring or any $#@& like that!" I replied, "No, I never, ever blur skin. Send me a test, and I'll show you."

He sent me a beautiful high-resolution 100 megabyte file of a very famous actress. I was impressed.

So I worked my 12-hour days (and 8 on Saturday) and got up Sunday morning and retouched that actress from 9 am until midnight and then again after work on Monday, Tuesday, and Wednesday. On Thursday morning I mailed the disc to the company.

I got the job.

So you can conclude from my little story that learning to be a good retoucher takes dedication. I went on to work and learn at that first retouching house for another two years before I went out on my own, and even then I continued to freelance at major studios, where I still always bug other retouchers with questions. And the best retouchers don't mind giving you the answers because they love what they do and are proud of their skills!

About This Book

If you are reading this book, then you are already familiar with Photoshop. You've picked this up because you are interested in retouching—the real deal. In this book we are going to retouch an advertising image, just as if we were doing it for a real ad agency in the real world. I'm supplying you with all the high-resolution images you will need to create the final ad ready for publication. We will do it together step by step. The only difference between what we do and what happens in the high-end retouching studios is that I will be walking you through it, telling you what I see and why I make the choices I make, and, of course, showing *you* how I do it.

I want to encourage you to experiment as we move forward. Take your time, experiment, and try a different method than the one I use if you like. For once, there are no deadlines to meet. When I introduce something new, stop and play with it to see what effects you can create.

By the time you have finished this book, I want you to be able to:

1. Look at an image and see what it needs.
2. Build a correctly organized multilayered PSD file.
3. Confidently combine multiple files.
4. Know step by step how to retouch a "beauty."
5. Keep texture, add shape, and make it pop!
6. Create a convincing silhouette.
7. Retouch skin for perfect texture.
8. Match a product for color.
9. Deliver a file to a client.

The real-world professional retoucher knows that a great finished image is the culmination of lots and lots of hours of creative decisions and elbow grease. This book is not for the faint of heart or that person who wants to use the

Wow Filter. There are no quick fixes in high-end retouching. I like all those tips and tricks that I've seen demonstrated at seminars over the years, the ones that made the audience sigh in wonder and delight, but when I got home, it didn't always work out quite as magically as it did on stage. High-resolution files can't be twisted and manipulated with a heavy hand, or the results of that abuse will be seen as stretched pixels and digital artifacts all over your beautiful hi-res proof.

But don't be bummed out! Just like the gym, nothing good comes easy, and there is a payoff. If you follow this book all the way through, at the end, you will say "Wow!" because you will have created an entire beauty spread from beginning to end. I will walk you through how to discuss the job with the client and clue you in to the vocabulary that retouchers and art directors use to communicate. I will show you how to read a "markup" from the client directing you how he or she wants the retouching to be done (Figure I.1).

You will learn how to completely retouch the beauty (the head shot of the model) and remove her from the background. I will show you in detail how to retouch the skin, refine and create lashes, make eyebrows that look 3D, and create lips that shine with perfection. You will learn how to drop the beauty into a new background and make it pop. We will retouch the lifestyle (the full-body shot of the model) and put her together with the beauty on the new background that you have created following the client's FPO (for placement

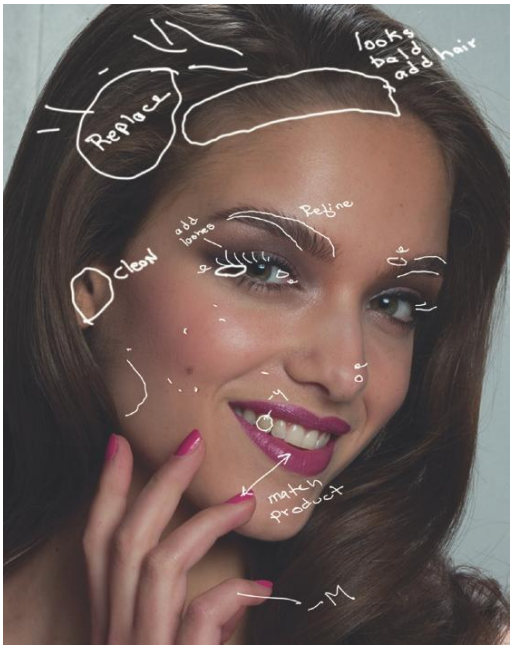


FIG I.1 Client markup example.

only), and how to retouch and add the products the client is selling. You will color-correct it all and bring it to perfection ready for print. Step by step together we will do an advertising job just as it is done in the best real-life New York City retouching houses.

We will also do some heavy lifting in the hair department. You'll be replacing bad areas of hair with good ones, adding dimension and shape. You will make the hair edges "live" in their new background as if they were shot that way, and learn how to add volume and accentuate curls and shine. I'll show you how to create brushes that look like real hair and brushes that change color as you draw to imitate the effect of light shining on hair.

The DVD contains all the files needed to create your finished beauty spread, including the client's low-resolution for placement only PSD. The ad agency designs the ad using low-resolution files and gives this file to the retouching studio to use as a guide. The retoucher then reconstructs the ad with high-resolution files to create the finished image.

The ad agency provides all the high-resolution images used in the FPO. On the DVD, you will find the hires beauty shot of our model, Vania; three shots of the lifestyle (full-body images of Vania), which we will compose together; and all the product shots and the images for recreating the background. There are also extra selects for stealing pieces of hair and lip shine.

I orchestrated the photo shoot with my dear, talented friend Rick Day (rickdaynyc.com), who generously offered his time and skill to shoot the beautiful Vania Beliva for this book. Rick shot in RAW format, and I was able to process them at a very high resolution in 16 bit in Adobe Lightroom. Once I had my processed PSD files, I converted them to the middle-of-the-road CMYK profile US WEB COATED (SWOP) V2 and then made them into 8-bit files.

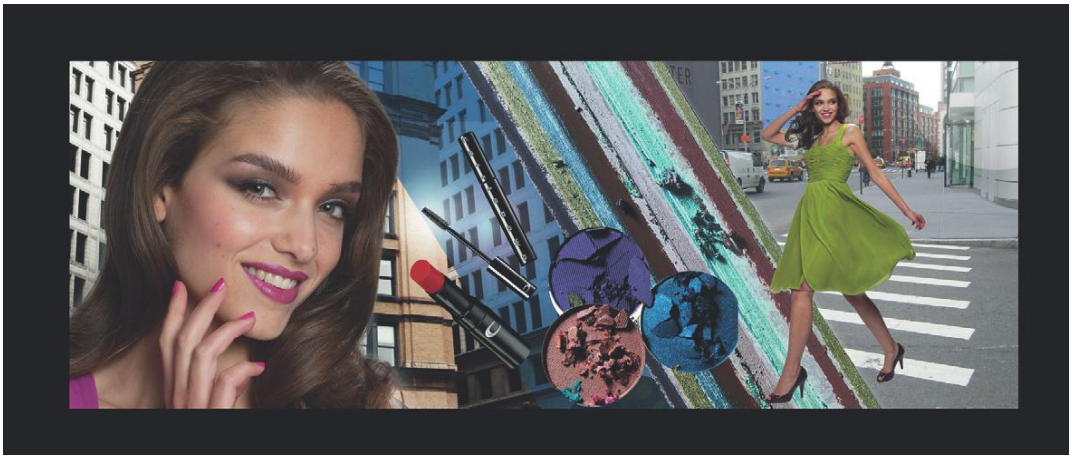


FIG I.2 Client_comp_lores_.psd. Unretouched low-resolution client mockup.

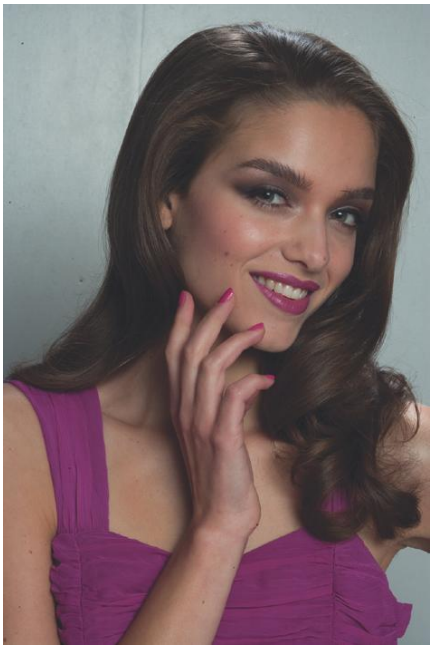


FIG I.3 Vania.tif.

FIG I.4 Three lifestyle shots.

FIG I.5 All product files.

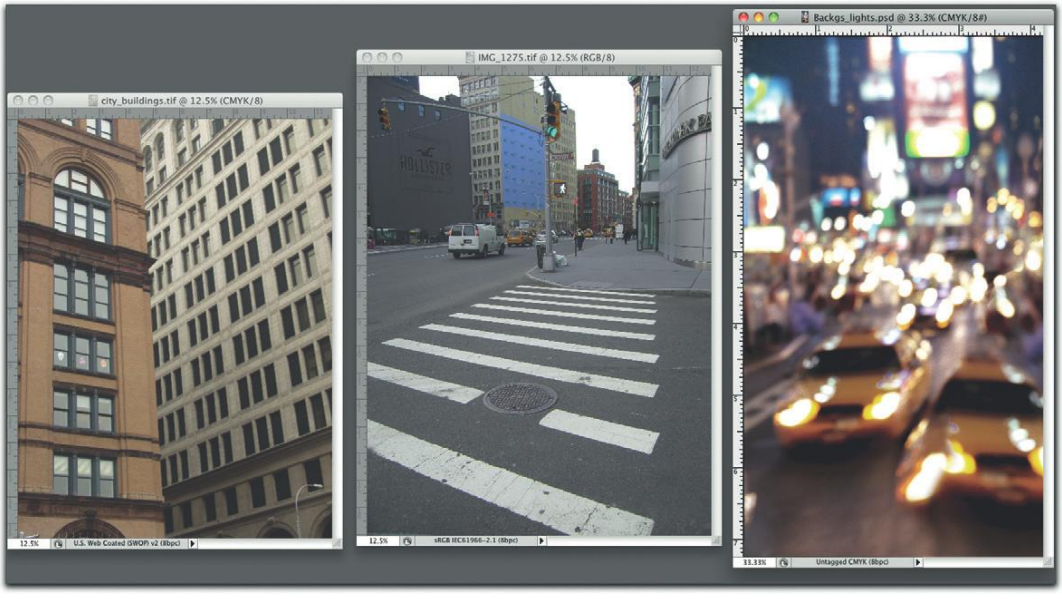


FIG I.6 Three background images.

FIG I.7 LIPS.tif (for stealing shine).

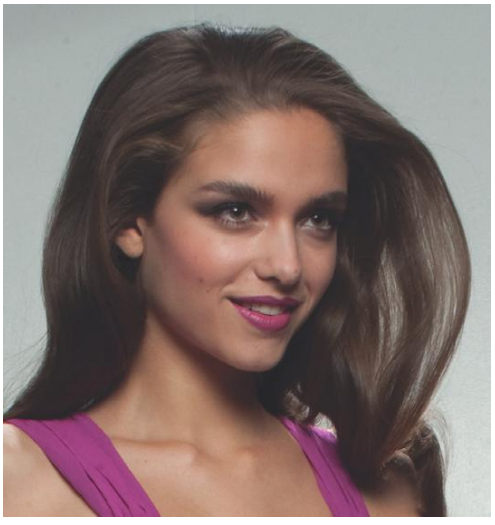


FIG I.8 Extra_Hair.tif.

FIG I.9 Extra_Hair_2.tif.

These decisions led me to a brief discussion of working in RGB versus CMYK and 16 bit versus 8 bit. Either choice of color space is OK. It's an ongoing debate, but it may depend on your preference or your clients. It's best to be comfortable in either color space. I prefer to work in CMYK because my final output will be printed in that color space, and I feel it's safer to start there from the beginning rather than convert my RGB file to CMYK at the end and have unwanted color shifts. Some people prefer to create profiles that adjust for this, and it does seem to work for them. I also like having a black channel to tweak, and there are certain aspects of the CMY channels that lend themselves to my style of retouching. There is no simple answer to the debate, and I'm sure it will continue. If you prefer, you can convert your files to RGB

and still be able to follow along, although you will encounter some differences along the way, especially in the color correction (Curves).

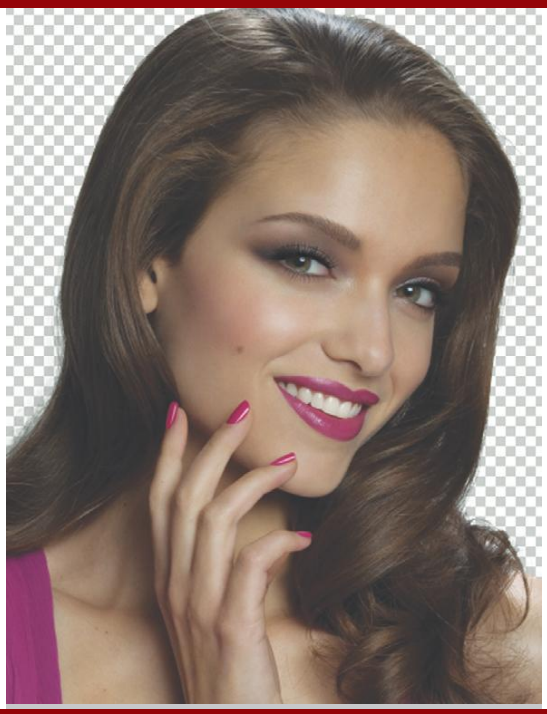
The simple reason for dropping to 8 bits rather than keeping your superior 16-bit file is size. Complicated advertising spreads can have literally hundreds of layers, and the file size just becomes too big at a certain point. Also, the printer can't proof in 16-bit, so the file will eventually have to be converted to 8 bit at some point anyway. I do, however, leave the file in 16 bit at the very beginning if I am going to convert the profile, do any preliminary color work, or do a slight sharpening, and then I convert to 8 bit after I am done. Actually, if you have a large gradient or blur that you want to apply to an 8-bit file, you can convert your file to 16-bit mode and apply the effect and then return to 8 bit again. This actually will help you get a smoother gradient or less "bandy" blur.

On the DVD, you will find 300 dpi CMYK TIF files ready for the job at hand. We will be starting and finishing the job exactly as if it were a real-life ad campaign. I might not be able to throw in every little retouching trick I know while building this image, but I have tried to create a scenario that will take us through many of the most commonly encountered challenges in retouching today.

This book was intended to be read from beginning to end. I'm sure some of you will skip around, but be warned that I will explain more of the steps at the beginning and will not be repeating myself in later chapters, since I will expect that by that advanced stage of the retouch you will know how to make a mask or copy a piece of the image to another layer or how to change the Blending mode of a brush, and so on.

When you have finished your beauty spread, please visit my website at www.carrienyc.com and post your image on the Vania Wars page, where people can vote on your image and leave comments, and you can see how well or creatively other retouchers did their files. Please be considerate when commenting on the work of others!

So let's begin. Have fun, don't rush, and be creative!



The Beauty

So let's begin. Open your DVD and drag the folder "HIRES_FILES" onto a drive on your computer that has enough space for you to work from. Remember that this file may grow to over 4 or 5 gigabytes in size! In a perfect world, I would prefer that you work on the file full size, but I understand that not everybody has a computer that can handle this heavy load. If you feel like you are going to have power issues later on, go ahead and make the file's pixel dimensions smaller, but not the dpi (resolution). I will show you how to do this when we open our file.

Inside the main folder you will find four subfolders. If you would like to open the files to examine them at this time, go ahead and do so, but the file that we will begin with is in the Beauty folder, so when you are ready to get started, open the file named Vania.tif. If you are going to lower the size of your file, do it now by choosing Image > Image size from the menu bar. Be sure that Constrain Proportions and Resample Image are both checked, and in the pop out menu at the bottom of the dialog box, choose Bicubic Sharper (best for reduction). Reduce the document size to 10 (or even 8) inches high at a resolution of 300 dpi. Changing the height dimension to 10 inches will bring down the file size from 96 to 22.9 megabytes (Figure 1.0). Be aware that you should *never* do this on a job for a real studio, since this will lower the quality of your file and the size it can print.

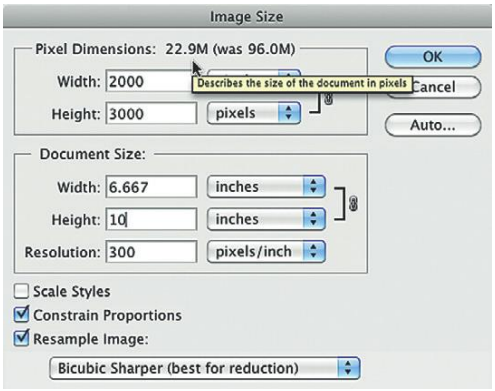


FIG 1.0 Resizing an image.

FIG 1.1 My workstation with two monitors and a graphics tablet.

Professional retouchers commonly work with two monitors: a high-end graphics monitor for the main screen (I use an Eizo, as does nearly every retouching studio I know) and a separate smaller monitor to store the Photoshop panels so they can be seen anytime at a glance. We also use a graphics tablet and stylus instead of a mouse. If you are serious about retouching, you must have a tablet because you cannot accurately draw with a mouse. The graphics tablet also allows for pressure sensitively, which I will explain later as we set up our retouching brushes (Figure 1.1).

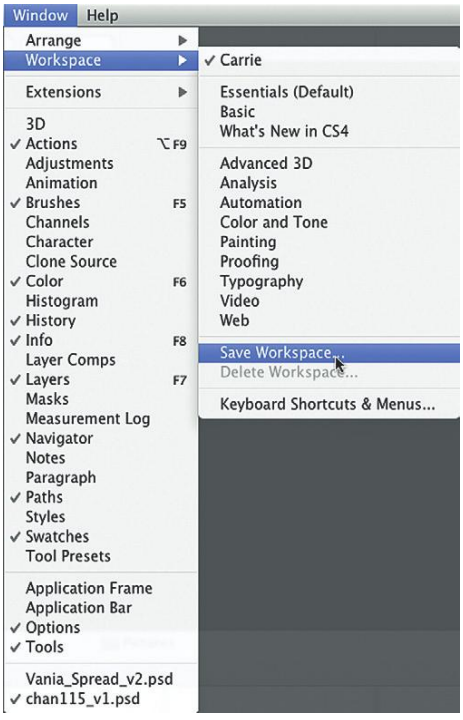


FIG 1.2 Saving a workspace.

Setting Up

As a freelancer, I sat at a different computer at every studio I worked at, so the first thing I would do is arrange my panels and set up my tools the way I liked them. Thankfully, Ps has given us a way to save individual configurations so the next time we are working on the same machine, even if it has been changed, we can get those settings back. Once you have your panels arranged to the desired positions, go to the drop-down menu Window > Workspace > Save workspace (New Workspace in CS5) and name and save your workspace. Your saved workspace will appear at the top of the Window > Workspace menu for future use (see Figure 1.2).

In this book, I am going to tell you how *I* do it, but that doesn't mean that my way is the *only* way. I have done a lot of experimentation and conferred with many other retouchers, and I think my techniques are proven and sound. But having said that, *please* feel free to experiment with anything and everything in this book, and in Photoshop in general. Experimentation is how we figure out how to create the seemingly impossible. In this particular retouch, we are going for a "polished" look, a very finely retouched Beauty. Remember that there are many levels of retouching, and you can always dial it back, but for our purposes I want you to be able to take it all the way there (in case you are asked to do so).

The first thing I do when setting up my various brush tools (brush-based tools are the Brush tool; Clone Stamp tool; Eraser; Dodge, Burn, and Sponge tools; and Blur, Sharpen, and Smudge tools) is to turn off Shape Dynamics (which is on by default when opening Ps for the first time) for all these brush tools. See Figure 1.2A for CS4 Brush Tool Options bar. In CS5 Adobe has added a control button on the Brush tool options bar to turn Shape Dynamics on or off, and it overrides the Brush panel setting. So be absolutely sure that you have turned off Shape Dynamics in both places. I then set all of my brush-based tools to Airbrush mode by clicking on the airbrush icon (Figure 1.2B). So all of the tools are set to Airbrush, with Shape Dynamics turned off (Figure 1.2C).

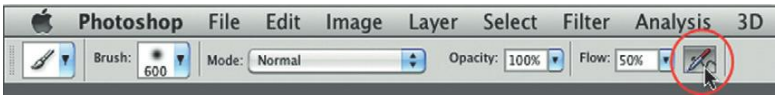


FIG 1.2A CS4 Brush tool options bar.

FIG 1.2B CS5 Making the Airbrush active on the Brush tool options bar.

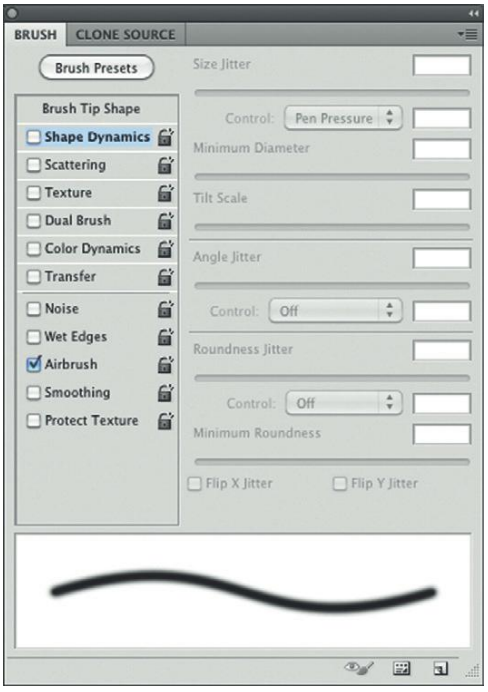


FIG 1.2C CS5 Brush panel with Shape Dynamics off.

When the Airbrush mode is selected, you will be using Flow rather than Opacity. When you hit the numbered keys on your keyboard, you will be changing the Flow percentage rather than Opacity, which is the default. To help you understand the difference between Flow and Opacity, Figure 1.3 shows the same brushstroke done with Opacity and with Flow. I began the brushstroke pressing hard and then letting up on the pressure as I moved my stylus to the right. No matter how hard I press, Opacity will only release the amount of tone I have it set to—for example, 20%, 50%, and so on. To deepen that tone, you must lift your pen and paint again. Flow builds up tone like an airbrush. To understand better and get a good feel for the difference between these two settings, it is well worth it to make an empty layer and experiment.

To get the full use of your Stylus and your airbrush settings, you need to make some adjustments in the main Brush panel. This is where you will make special preset brushes to recreate the texture of hair and lashes and many other effects. When you activate any of the brush-based tools, a button to toggle the Brushes panel will appear in the Tool Options bar (Figure 1.4A). Click the button to show the panel, or hit the F5 key. In CS5 the toggle button has been moved to the far left next to the Brush Size indicator window (see Figure 1.2C). For almost all general retouching, I have two brush settings: a soft airbrush that responds to stylus pressure, and one that I call a straight-line brush.

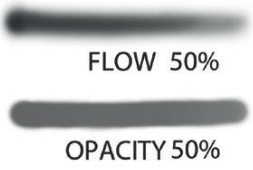
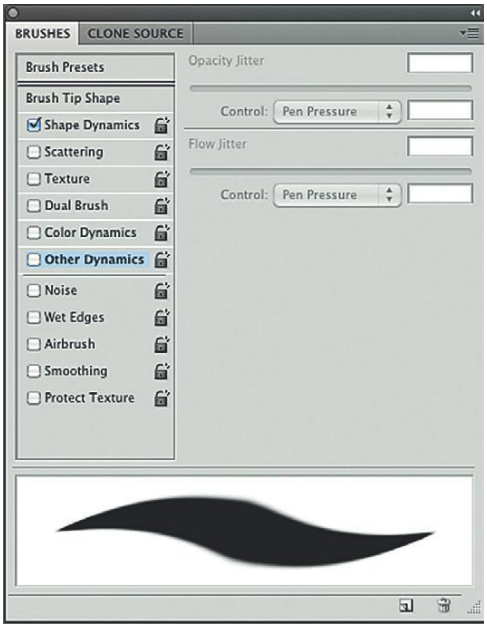


FIG 1.3 Flow versus Opacity.



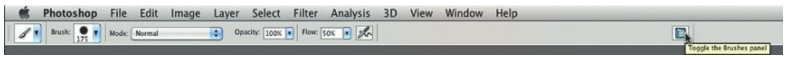


FIG 1.4A Default Brushes panel.

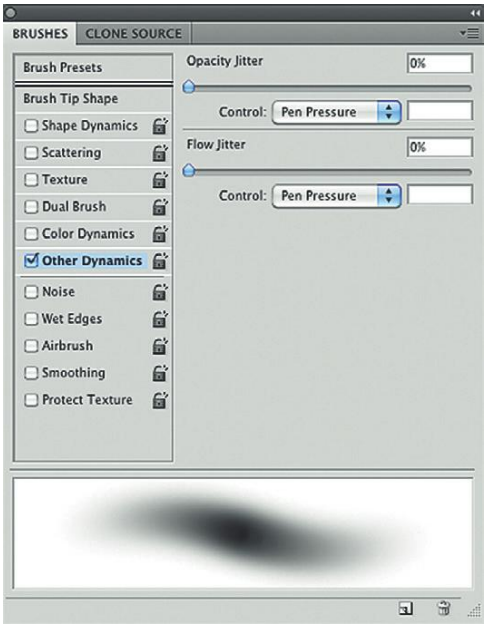


FIG 1.5 CS4 panel Setting brush tools to Pen Pressure.

As I said, Shape Dynamics is on by default in Photoshop, but I only use it for specialty brushes and almost always have it turned off. To set up the straight-line brush, simply turn off Shape Dynamics, and this setting is your straight-line brush (see Figure 1.2C). If you click once on your image to create a starting point and hold down your shift key and click again somewhere else, Photoshop will draw a straight line between the two points.

To create a soft brush for blending, click on Other Dynamics on the left side of the Brushes panel. (In CS5 Other Dynamics is now named Transfer; see Figure 1.2C. The box will become checked, and the controls will change. Set the control option for both Opacity Jitter and Flow Jitter to Pen Pressure, and leave the amount for each at 0%, as shown. Notice how the brush preview changes.

From here on I will refer to these brushes as the "straight brush" (Other Dynamics off or Transfer in CS5) and the "soft brush" (Other Dynamics [Transfer] on with Pen Pressure selected).

I keep the Brush panel open on my second screen at all times so I can see at a glance which brush setting I currently have selected. As you can see, I keep most of my panels on this monitor, with the exception of my Layers panel and Adjustments panel, both of which I keep on my main screen so my eyes don't have to travel far between my image and these panels, which is especially important when I am color correcting, as you will soon see.

I don't like the new double dock at the top of the screen, so I use the tab to pull out the bottom dock and move it to my panel monitor so it's out of the

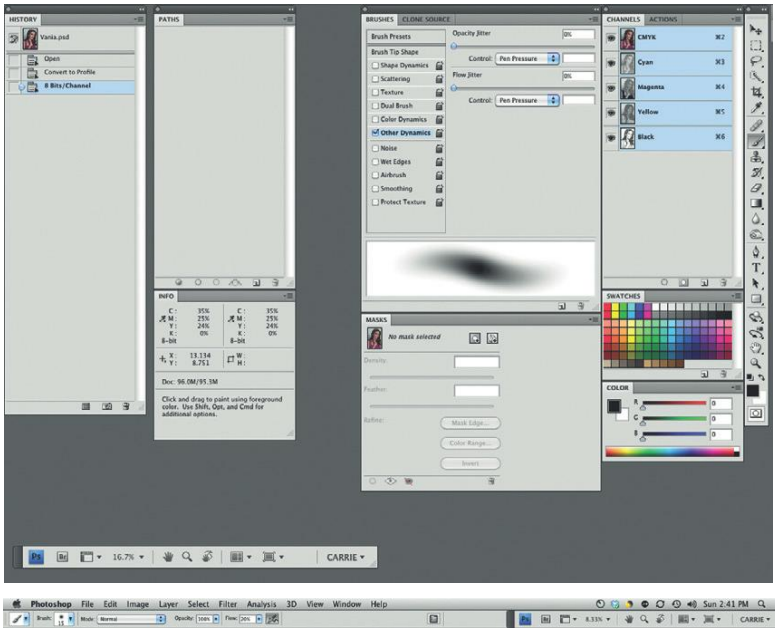


FIG 1.6 Panels set up on a second monitor, moving the dock.

way. Just pull from the far left tab to move it. If you don't have two monitors, you can consolidate by placing one on top of the other dock at the far right end (Figure 1.6).

We will begin by retouching the Vania Beauty file. It's the most important image on the spread, and we do not want to resize or transform her if possible, so we will build around her and resize the other files to fit the composition. Duplicate your background layer; you can use the drop-down menu from the menu bar Layer > Duplicate Layer or simply hit Command/Ctrl + J. Rename the new layer "RET" by double-clicking on the layer's name to edit and hitting Enter to commit the new name. The name RET indicates that it is a retouching layer.

I am a big proponent of using keyboard shortcuts. Retouchers relish knowing all the shortcuts, and it makes you faster and therefore a more desirable employee. In my world I refer to copying something to another layer (Command/Ctrl + J) simply as "Command J it" (PC = Control J it), and everyone knows what that means.

Hit the letter F key once to go to Full Screen mode. This is the mode in which you should be working; it allows you to move the image anywhere on the screen while keeping the menu bar visible. There are two Full Screen modes. If you hit the letter F key a second time, you will switch to Full Screen mode with the menu bar hidden. Hitting the letter F key a third time returns you to Standard Screen mode. By default, the Full Screen mode background color is 31% gray.

Some of the buttons in the Tools panel show a tiny triangle at the bottom right corner of their icon to indicate that several tools are nested inside that button—for example, the Dodge, Burn, and Sponge tools are all bundled inside the same button. If you hold the stylus down (mouse button) on any of these buttons, a fly-out menu will show you what tools are nested in that button. A square will appear next to the current tool, and you can choose a different tool with this menu, if you like.

You can also activate all of the tools in the panel without clicking on them. Each of the Tools panel buttons has a letter key as a keyboard shortcut. If you hold the stylus (mouse pointer) still over a button, a tool tip will appear, showing the name of the tool and its keyboard shortcut. To activate a button, simply tap the letter key associated with it; for example, if you hit the O key, the current tool in the Dodge/Burn/Sponge button will become active. If you want a different tool from the same button, you can hold down the Shift key and hit the shortcut key again to select the next tool in the group, and repeat until the tool you want is active. All of the nested buttons in the Tools panel work the same way.

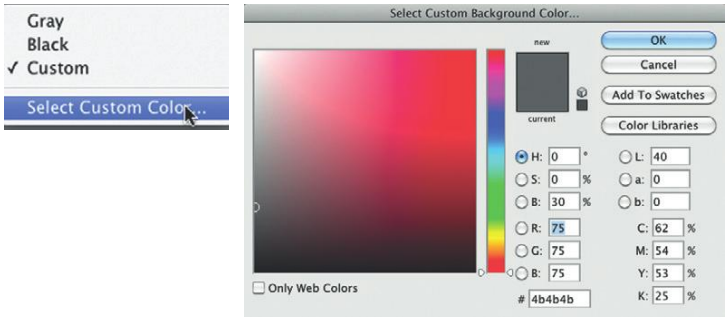


FIG 1.7 Customizing the background gray in Full Screen.

I find it is a bit too light for me, so I hold down the Control key (Control-click/right-click) and click on the gray background for the color menu to pop out. Pick Choose Custom Color to get a darker but still neutral shade of gray. Oddly, the Custom Color button gives a default blue color, which we definitely do not want. I typed in 75 in the RGB sliders, which gives me a nice dark neutral gray. In Ps, a color is neutral if its R, G, and B values are equal (Figure 1.7).

Skin

Zoom to 100% or slightly less on her face to examine the skin. We are going to begin by doing a *Beauty Pass* on her skin. We will do this in a four-step approach that will ensure that we keep the natural texture of the skin. The first step is done on the retouching layer that we named RET. On this layer we will use the Clone stamp tool, but we will be utilizing the Lighten and Darken blending modes instead of the default Normal (Figure 1.7A).

When changing your brush setting (hardness or size), use the bracket keys! If you choose brushes from the Ps preset list, it will change your Airbrush, Opacity, Other Dynamics, and Shape Dynamics settings. These are presets, all with specific settings attached to them. You can use the sliders, but do not pick from the image icons because these are the preset brushes (Figure 1.8).

I have the Flow set to 70% and the brush settings are that of a "Straight" brush. I have also set the hardness of the brush to around 50% hardness or more and have a very small-diameter brush, around 4 pixels, to start. With the Clone stamp tool active you can access this Brush Preset picker dialog box on the tool bar or by holding the Control key and clicking (right-clicking) on the image. I prefer to change my brush hardness and size by using the square bracket keys: left bracket ([ ) for a smaller diameter, or right bracket ( ]) for a larger brush. Holding down the Shift key and hitting the square bracket keys will change the hardness and softness of the brush; Shift left bracket becomes softer, and Shift right bracket becomes a harder-edged brush.

When cloning in Lighten mode, sample from the darker side of the blemish or mole and "tap" down the mole with one tap if possible so the area doesn't go lighter and leave a white spot where the dark spot used to be. Retouch at 100% to 200% zoom, working pore by pore. Zoom out frequently to look at your progress. Rely on your eyes, and toggle your retouching layer on and off

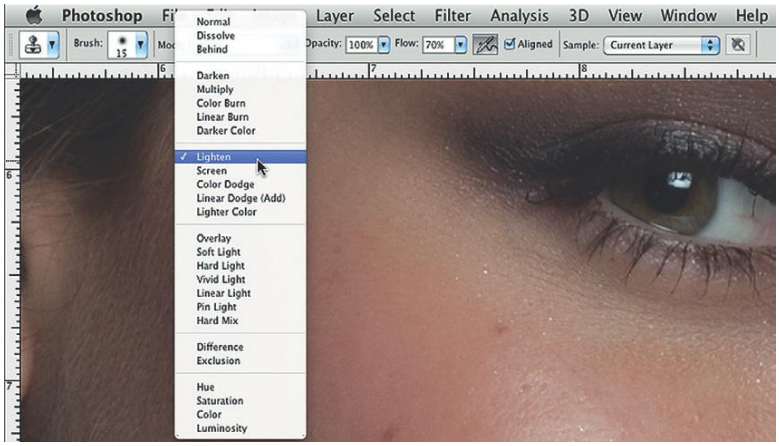


FIG 1.7A Setting the Clone Stamp tool to Lighten mode.

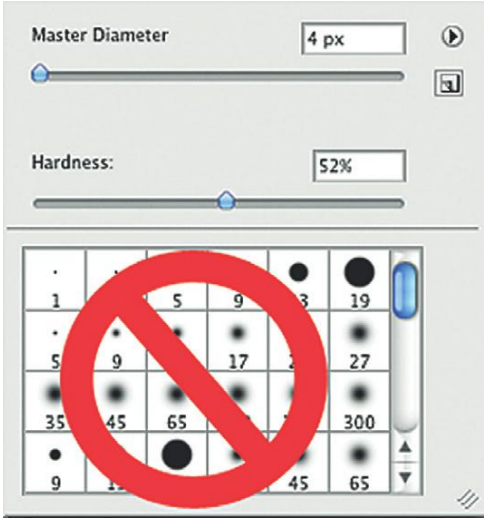


FIG 1.8 Setting the brush diameter and hardness with the Brush preset picker sliders.

often to see what you are doing to your image. As you clone with Darken and Lighten mode, only hit the most difficult dark spots and the whitest, almost zeroed-out (100% white) white spots (Figure 1.9).

We want to be judicious about using the Clone stamp tool on skin, and we still have a second technique that follows that is much less destructive. We will want to rely on this technique more heavily than the cloning as we continue retouching the skin.

The second part of the skin retouch is accomplished with a dual set of Curve Adjustment layers. One curve is going to lighten and the second will

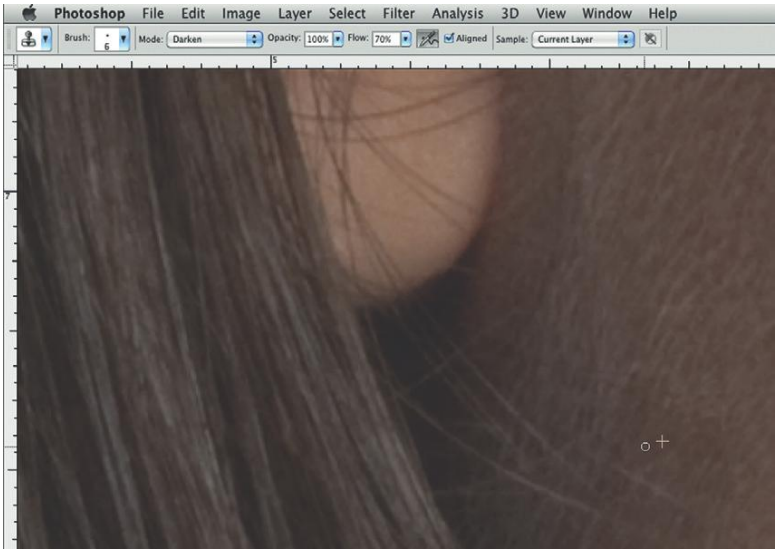


FIG 1.9 Cloning away hairs in Darken mode.

darken. Some people refer to this as "dodging and burning," from the analog darkroom days.

From the Adjustment Layers panel at the bottom of the Layers panel, select a Curve adjustment layer. Pull the master Curve (CMYK appears in the menu near the top of the panel) downward to lighten the image.

In Figure 1.10, you can see that I have pulled from the midtones and made a small "lighten move." The move should be gentle, if you try to lighten too much with a single curve, it will begin to create unwanted color shifts. Click on the thumbnail of the layer mask on the Curves layer. Square brackets will appear around the corners of the mask thumbnail to show that it is ready to be edited. Now look at the Foreground and Background color chips near the bottom of the Tools panel. If they are not black and white, hit the D key to reset to the default colors (black and white). Now you can fill the layer mask with the foreground color by using Option/Alt + Delete, or fill it with the background color by using Command/Ctrl + Delete. Also, if you ever need to swap your foreground and background colors, just hit the X key.

Adjustment Layers automatically open up with a Layer Mask attached. We only want the effect of this curve to hit very specific areas of Vania's skin, so we want to fill the Layer Mask attached to the curve with black to hide the lightening effect entirely.

Begin with the lite curve. Hit the B key to activate the Brush tool. You will want a Soft Brush as we set it up at the beginning of this chapter. Make sure that the foreground color is white as we begin to brush away the mask to allow the effects of our lite curve to hit specific areas of the image. In Figure 1.13 you can see what the mask in my lite curve looks like as I move forward with

If you are working in RGB, the default setting is to display the amount of light instead of the percentage of pigment. The CMYK curve works opposite to the RGB curve; pulling the curve down will lighten in CMYK and darken in RGB. I prefer the CMYK curve so when I work in RGB I simply flip the curve to work in the manner to which I have become accustomed. To change the curves setting: Choose Curves Display Options from the fly-out menu at the upper right corner of the Adjustments panel, click the circle next to Pigment/Ink %, and then click OK.

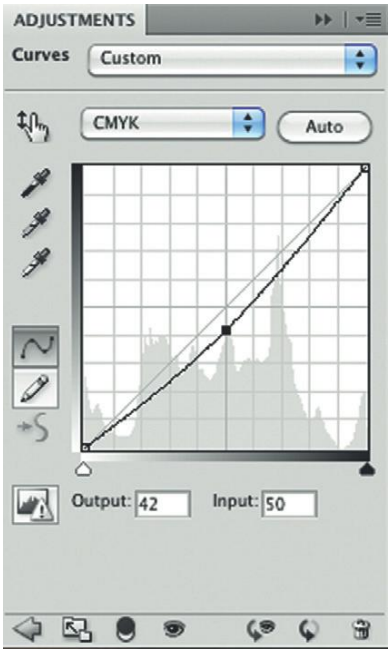


FIG 1.10 Pulling a "lite" curve for skin retouching.

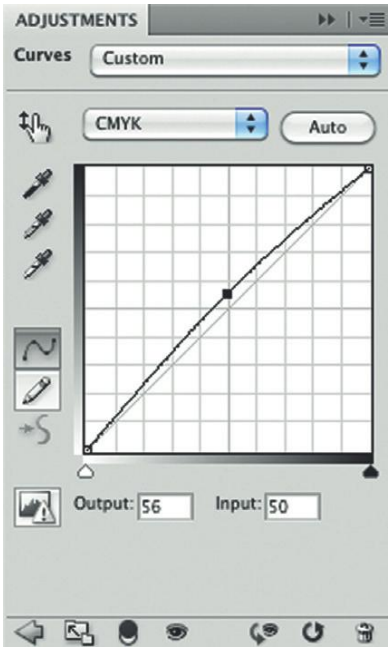
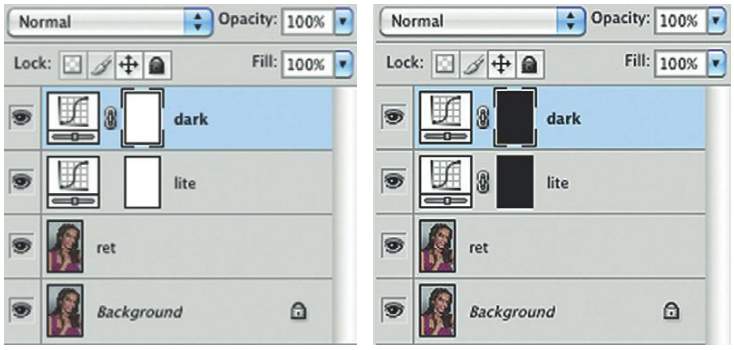


FIG 1.11 Pulling a "dark" curve for skin retouching.



FIGS 1.12, 1.12A A lite curve and a dark curve before and after masking out.

FIGS 1.13, 1.13A Lite and dark Layer Masks after retouching.

the retouch. To see your mask hold the Option/Alt key and click on the mask thumbnail.

The beauty of working this way is that the mask is infinitely adjustable. I can refine my masks in several different ways, but here on a skin retouch mask I typically will select the Blur tool at 40% strength and make it big and soft and run it over my skin retouching mask to soften any hard edges. This helps the retouching to "settle" into place and not look "masky," the term used when an obvious line from a mask edge is visible on the image. I also may find that I've gone a bit too far and want to "brush back" a little by grabbing a very large supersoft-edged brush (other dynamics On [Transfer in CS5] and pen pressure ON) set to about 3% Flow and gently brush my mask back to black just a bit.

You may notice that I haven't retouched the hand this time. I've decided to do some warping on the hand before I do my retouching, but before I can warp, I need to merge down my first lite and dark retouching curves. Don't worry! I will make several more of these curves as the retouch progresses. You don't

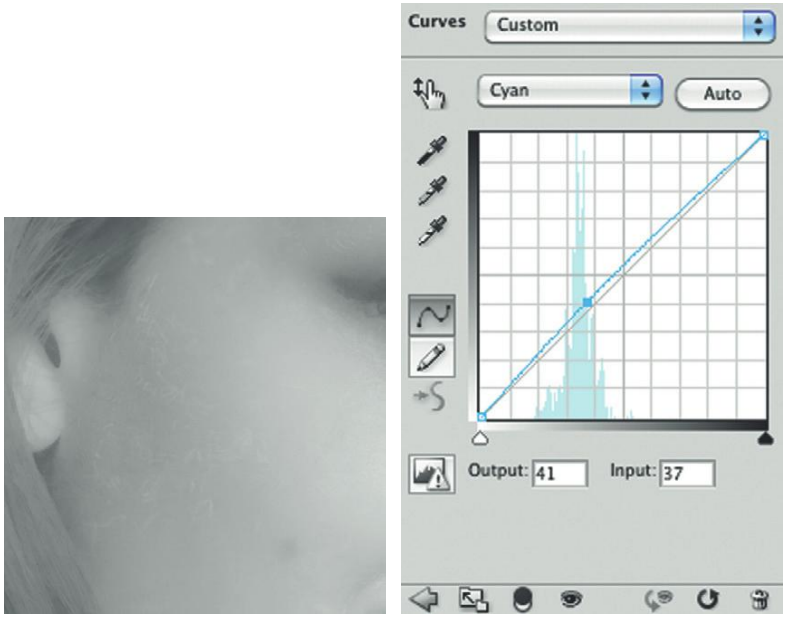


FIG 1.14 Holes in the Cyan channel and the Curves adjustment to fix it.

have to complete the skin retouching with this one and only curve. We will go back to the skin over and over, perfecting as we go.

Before merging this editable adjustment layer into a pixel layer, I will check it carefully to make sure it doesn't look masky or is creating color shifts. Sometimes the color shift might be hard to see, so I go to the Channels panel and click on the Cyan channel, where a shift may be likely. The channel should be smooth i.e., no little white dots where you have been retouching on the LITE curve layer. After retouching on my lite layer, I found I was poking holes in the Cyan channel—in other words, making it go red. This sometimes happens with this technique, but the cool thing is it's an "adjustment" layer, so you simply readjust it. First, I clicked on the Curves adjustment layer to select it and activate the Adjustments panel. I navigated to the Cyan channel from the menu near the top of the Adjustments panel and added back a little cyan by popping the Curves up (down if you are in RGB or have changed your settings to make the curve behave like an RGB curve) a few points in the midtones, as in Figure 1.14. Check how your Cyan channel and your full-color image appear after these changes are made by toggling your Curves layer on and off (click the eyeball icon on the Curves layer to do this).

Remember that you are never working on the original background, so you can always go back, and even if you find that you have merged your lite layer into the pixel retouch layer, you can still fix it if you have some "holes." Here's how; Select the RET layer, and then go to your Channels panel and click on the Cyan channel to select it. Now all you can see is the Cyan channel, and it is the only channel we are affecting as we make our edits. Return to the RET layer and

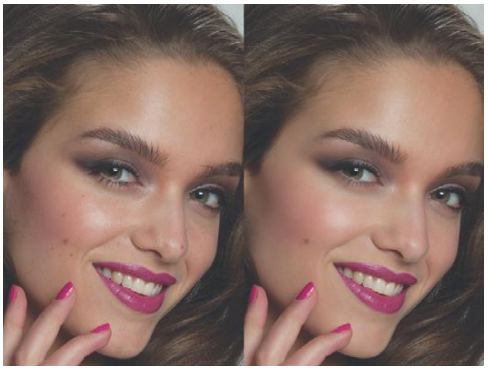


FIG 1.15 Before and after the initial retouching pass.

clone with darken at 10% Flow to add back a little tone where the retouching has pulled out too much cyan. You are adding cyan to these areas not simply adding tone since you are working on the cyan channel only.

I'm now satisfied that my lite and dark retouching curves are good, and now I am going to merge them into my RET layer. Merge the lite curve and then the dark, or click on the dark curve and shift click on the RET layer, which will select all layers between the two, and then hit Command/Ctrl + M to merge.

We still have a lot of retouching to do, including removing the piece of lettuce from her tooth! But before we move on to that, I want to warp her hand and get some initial color moves on her. Figure 1.15 is my initial skin pass before and after, with a brightening curve on both.

Warping

Her hand could be a little slimmer and more graceful, so let's select it loosely with the Lasso tool and then Command/Ctrl + J (remember that means to copy it) that selection onto a new layer and name it "Hand." Your Layers panel should now look like Figure 1.15A.

To warp the hand, I clicked on the Hand layer to activate it, and then Command/Ctrl > clicked on the thumbnail of the Hand layer to load it as a selection. Next, you can either go to the Filters drop-down menu on the menu bar to access the Liquify Filter or simply hit Command/Ctrl > Shift > X. Within this dialog box, the two tools I use the most are the Forward Warp tool and the Freeze Mask tool (Figure 1.16A).

Take your time and gently push in any bumpy, swollen-looking areas, and slim the fingers slightly. Use the Freeze tool to protect areas if necessary, and make your Liquify brush larger or smaller as needed. When you are satisfied, click on Save Mesh and save your mesh to a folder (Figure 1.16B). I keep mine on my desktop. We probably don't need to reuse this warp, but I'm saving

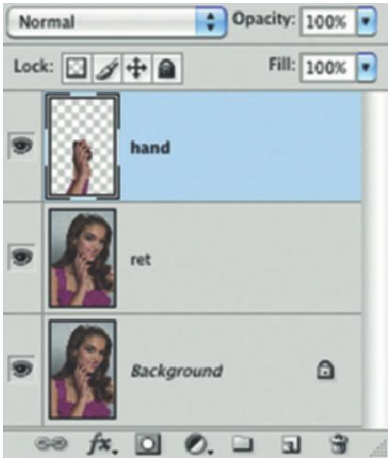


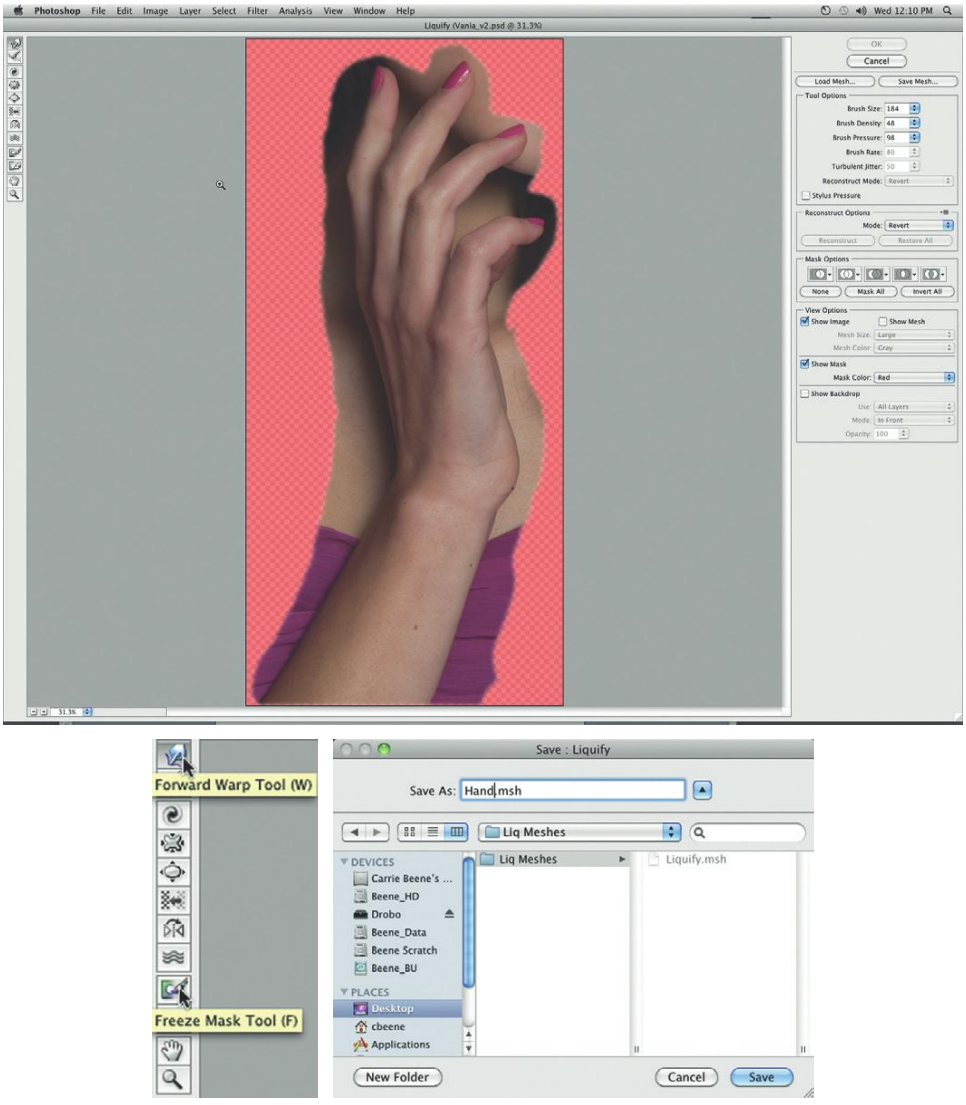
FIG 1.15A Current layers panel configuration.

it now because if I don't 100% like the warp, I can undo it and go back into Liquify and reapply the same warp and then continue to edit. Once I no longer have the marquee selection, my saved warp will be unusable, so if you think you will want it again, simply save the marquee selection by going to Select > Save Selection on the menu bar it will be saved in the Channels panel. Later we will be reusing meshes, so it's best if you know now how to save one. We will discuss saving and reusing meshes in more detail later. See my warp in Figure 1.17.

Now that we've warped the hand, let's take a minute to clean the fingernail polish. We want to do it now before we begin making our masks because we may change the shape of the nail. Use the Clone Stamp tool on 100% flow to clone in the polish to make nice but real-looking edges—that is, not too sharp and cutout looking. As I clean, I notice that the edges of the nails are a little soft. Also, the index finger still looks puffy, and the nail is shorter and less elegant than the others. So I have to reshape the nail and finger further by cloning and warping. I also lassoed the nail and hit Command/Ctrl + J to copy it to a new layer, and then used the Transform tool (Command/Ctrl + T) to lengthen it a bit. Finally, I merged it back down into the hand layer (Figure 1.18).

I also created shine by adding a new empty layer and painting on it with white. Always try to put shine in where it would naturally exist. I painted my first piece of shine on the second finger from the left, and then I hit the V key to activate the Move tool and duplicated the shine by holding down Option/Alt while I dragged it over to the next finger. That action created a duplicate piece of shine on a new layer. Then I transformed the new piece of shine into the correct position with Command/Ctrl + T. Edit each piece of shine to fit the next finger as needed. Now look at it carefully. What does it need to look

Several of Photoshop's keyboard shortcuts work inside the Liquify Filter dialog box, so you can zoom with Command plus or minus and use the space bar to activate the hand tool and move your image around. The square bracket keys will also control your liquify brushes. When inside Liquify, the F key activates the Freeze tool and the W key activates the Warp tool.



FIGS 1.16, 1.16A, 1.16B Liquify filter interface.

real in its new position? Sometimes I erased a little away or dropped the opacity of the layer if it seemed too bright in its new position. When you are satisfied with the shine layers, merge them into one layer just above the Hand layer and name it Nail Shine. Figure 1.18A shows the cleaned nail polish and reshaping.

Now I'm ready to throw an overall brightening curve on her. The photographer underexposed her one f-stop or so on purpose to give me all the density I need in the highlights. It's easier to pull her out of the dark rather than try to put detail into a blown-out image. I'm pulling a simple brighten curve on the

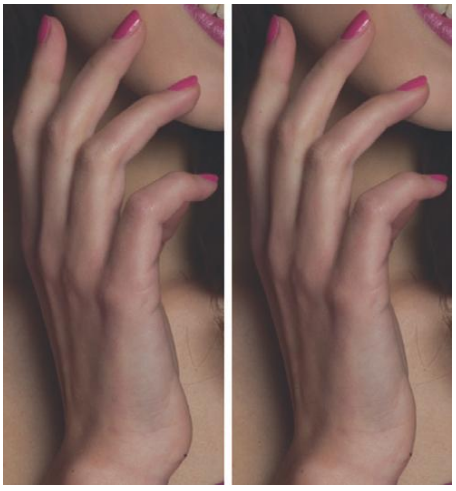


FIG 1.17 Before and after Liquify filter.

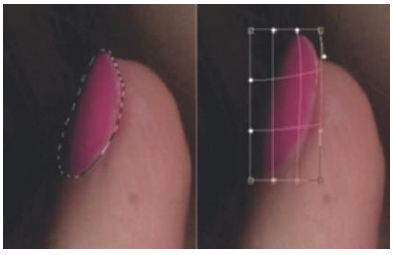


FIG 1.18 Warping the nail.

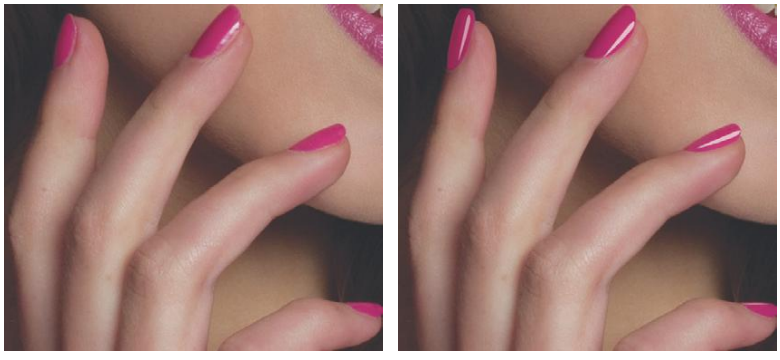
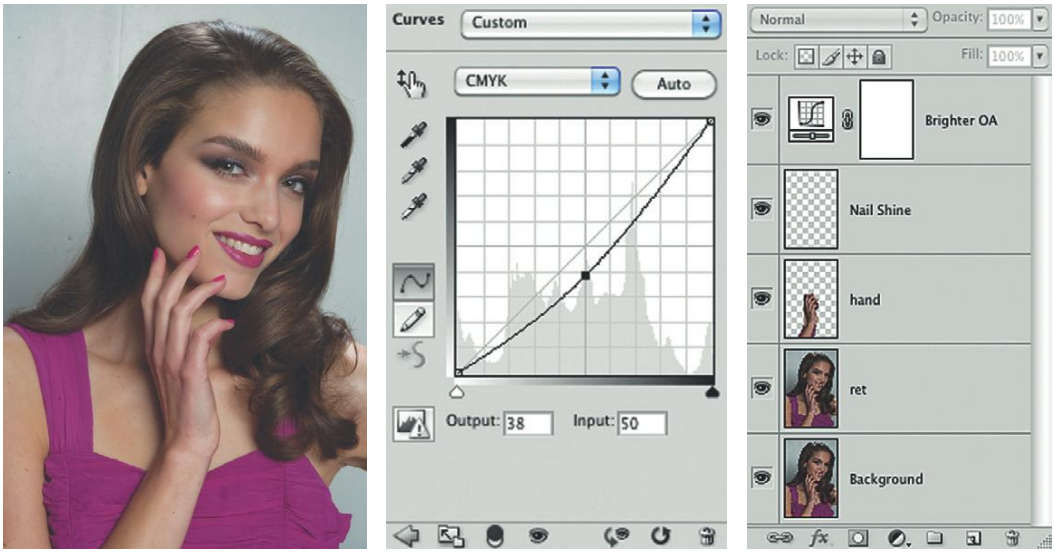


FIG 1.18A Cleaned and reshaped nail polish.

top of my file. It would have been perfectly acceptable to do this before even beginning your retouch (Figure 1.19).

Now is a good time to begin making some masks. We need a silo (silhouette), a skin mask, and a clothing mask. We will also need a separate mask for the



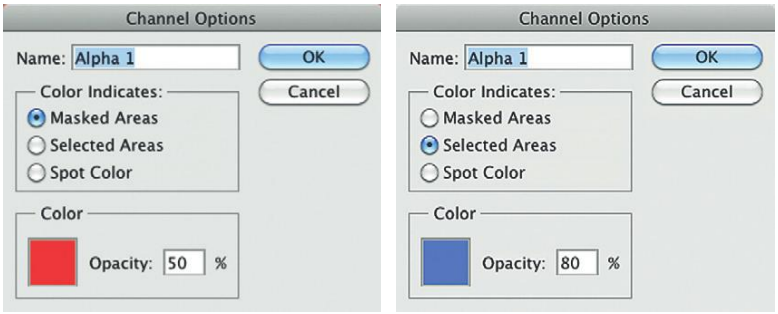
FIGS 1.19, 1.19A, 1.19B Overall brightening move and current layer panel order.

hand, since I can already see it will need to be color corrected separately from the skin because it is too pink.

Go to your Channels panel. Other than housing your individual color channels, the Channels panel works a little bit like a dresser drawer. This is where you store the masks you make until you need to use them—a storage area, if you will. Thankfully, these masks are saved along with your Photoshop file and are still there when you close and reopen your PSD. This is also true of layered TIF files, but I don't ever save TIF files with layers attached (I will explain why in Chapter 7 when we go to proof).

There is one issue I have with my beloved Channels panel: By default, color indicates areas that are masked out, with white being the selected area. This comes from the analog photographers process of masking out the areas they want to block out by painting with black. Working digitally in Photoshop, it's easier to work the other way around, with color becoming the selection and white the absence of selection. Photoshop's Quick Mask has the same issue. When you paint with black, the area you paint is deselected and everything else is selected—in other words, you paint to block rather than to select. Trust me, it's easier the other way around, as you will soon see. Some people may disagree, but I don't know any professional retouchers who don't change these settings.

Here's how to adjust your Channels panel (once it is adjusted, it will stay that way until you change it). Click on the Create New Channel icon at the bottom of the Channels panel just to the left of the trash can. The new alpha channel is filled with black by default. Double-click in the gray area to the right of



FIGS 1.20, 1.20A

the words "Alpha 1" on the new alpha channel you just made to bring up the Channel Options dialog box. Now change Color Indicates Masked areas to Selected areas. In the area labeled "Color", click on the color chip to open the Select Channel Color dialog box and change the color from red to a saturated blue or green (since we will mostly be masking skin, these colors will stand out better than the default red) and increase the opacity to around 80% (this is where I like it myself, dark enough to see well, but not fully opaque). See Figure 1.20.

Your alpha channel should now be filled with white. Voila! Now that your settings are adjusted, you can throw away the alpha channel you just made, since we won't need it yet. Just drag it to the trash can at the bottom of the Layers panel.

Channel Grab

Click on the RET layer so we have the pixel layer activated (yours may now be named Dark because we merged down; just double-click on the label and name it RET again). Now click through your channels, looking at each one individually to see which one has the most separation between the girl and the background (Figure 1.21). I think the Magenta channel is going to work for the channel grab, so I'm going to drag it down to the Create New Channel icon, just to the left of the trash can, at the bottom of the panel. I also notice that this channel will be handy when I want to make a mask for the lips, nails and dress.

We are now going to apply a curve to the alpha channel to isolate the darks from the lights. Hit Command/Ctrl + M to bring up the Curves dialog box (or you could laboriously go to the Image menu and choose Adjustments > Curves).

In the Curves dialog box, you will find three eyedroppers. The left one (the Black Point sample tool) forces to black everything from the tone you click on and darker, and the right one (the White Point sample tool) forces everything

Sometimes Photoshop will take a long time duplicating a channel when it's dragged to the Create new channel icon. I usually just click on the Channel I want to duplicate and hit Command/Ctrl + A to Copy All and then paste (Command/Ctrl + V) into a new alpha channel that I have created by clicking the new alpha channel icon. This circumvents the wait I sometimes encounter with the drag to duplicate method. Make sure the correct pixel layer is active in the Layers panel and not an adjustment layer before you copy and paste.

FIG 1.21 The four Color channels.

from the tone you click on and lighter to white. The trick is to choose where to click on the image to separate one area to white and another to black. I want the girl to be black and the background to be white. Let's start by choosing a spot on Vania to test, clicking on it with the Black Point eyedropper. In Figure 1.22, you will see the progression of clicks and how it slowly forces my image toward a solid black and white.

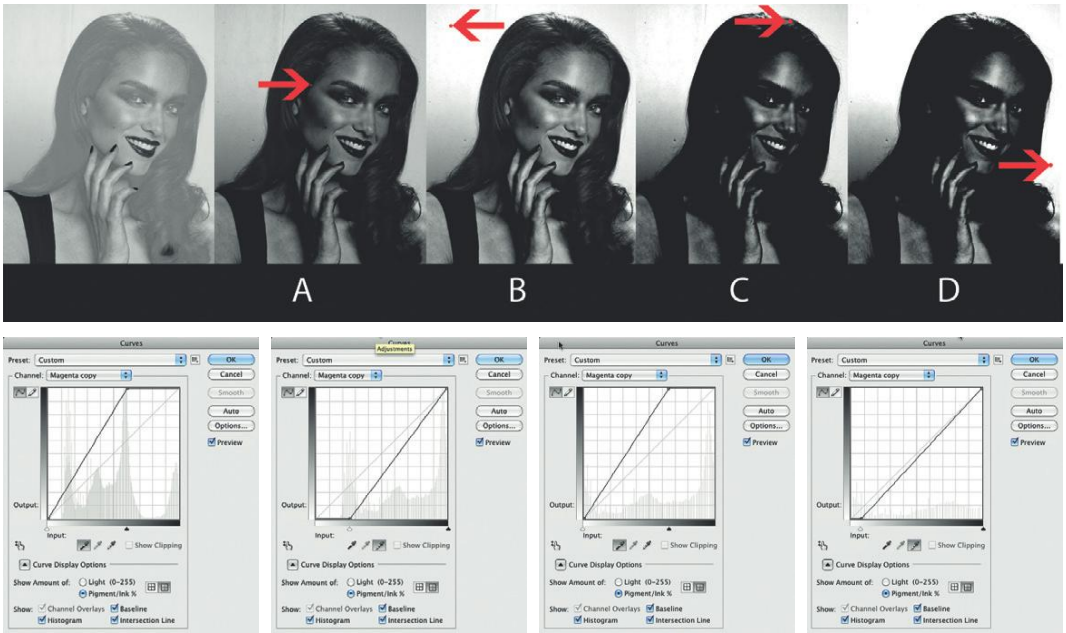
In Figure 1.22 you can see that I've gotten pretty close to making Vania black and the background white, but we still have to finish manually. Use the Lasso tool to select inside of Vania and fill the selection with black by selecting Edit > Fill. . . from the menu bar. Then select Black from the Use menu and click OK. If your foreground and background colors are black and white, you can do the same thing faster with your keyboard: Command/Ctrl + Delete does a fill with the background color, and Option/Alt + Delete does a fill with the foreground color. You can hit the D key to change the foreground and background colors to their defaults: black and white.

Painting with the Brush tool set to Overlay mode is a great way to finesse masks. When in Overlay mode, black cannot paint on white and white cannot paint on black; only shades of gray can be affected. To understand clearly how this works, duplicate one of your channels and practice painting on it with black and white at different Flow percentages.

Select your Brush tool and set the blending mode to Overlay; paint with white using a soft brush at a low flow to gently brush away the gray that still clings to the edge of your silo. We don't have to be perfect, since we know that some of her will be cropped out and we will be editing the edges of her hair anyway. See the finished silo in Figure 1.23. Double-click on your mask channel and name it Vania Silo.

This whole channel grab process took me less than three minutes. This technique takes practice, but it becomes second nature after a while.

Load the Vania Silo mask by Command/Ctrl clicking on its thumbnail in the Channels panel, and now move back to the layers panel, clicking on the RET layer to activate it. With the RET layer selected, click on the Add Layer Mask icon at the bottom of the panel; it's the gray square with the white circle in it. Now double-click on the Background layer to open the New Layer dialog box and rename the background. I named mine "orig" for original art.



FIGS 1.22, 1.22A, 1.22B, 1.22C, 1.22D

As long as the bottom layer has the name "Background," it cannot be put in a group or have a layer below it. Because we want to do both, we need to "detach" this layer, and we can do that by renaming it, and it will convert to a normal layer. Double click on the Background layer and simply hit return to accept the new name Layer 0.

Now let's put Vania in a group by clicking on the "orig" layer and shift-clicking on the top Layer (Brighter OA) to select all the layers; then drag them to the Create a New Group icon at the bottom of the panel (looks like a folder). You should now have a single group in your Layers panel named Group 1. Double-click on it to rename it "Vania," and open it by clicking on the triangle.

Let's move the silo so it masks off the entire group rather than just the RET layer by clicking on the silo mask thumbnail and dragging and dropping it onto the Vania Group. Your Layers panel should now look like Figure 1.24. (If by chance you are using a mouse, hold down the mouse button while you drag the silo mask and release when you are on top of the group; then beg, borrow, or steal a Wacom Tablet.)

Now I need a mask for the hand, another for the fingernails and lips, and an overall skin mask. I think it will be easiest to just grab a soft black brush to paint the skin mask and use the Pen tool to select the hand. For the fingernails and lips, I remember that they really popped out in the Magenta channel, so I will do a channel grab for those. At this point if you don't know how to use the Pen tool to make paths and selections, *stop* and learn. It's not terribly

FIG 1.23 Soft Silo.

FIG 1.24 Current Layers panel structure.

FIG 1.25 Hand Path.

FIG 1.25A Skin mask.

complicated once you get the hang of it, and it is a necessary tool. Many free tutorials are available on the web. Search for "Pen tool photoshop tutorial."

I made my path and saved it as Hand in the Paths panel (Figure 1.25). I chose to exclude the tiny piece of the back side of her hand showing at the palm area, because later I will remove it. Then I made a new empty alpha channel, painted in my skin with black using a straight brush set to 100 percent Flow, and named it "Skin" (Figure 1.25A).

To get my lips and nails masks, I'm going to utilize an underused feature: the Fade command (one of my favorite things). First I will duplicate the Magenta channel and name it "Lips, Nails, Dress." Hit Command/Ctrl + M to bring up the Curves dialog box, and use the White Point eyedropper to make an initial lightening of the areas other than lips, nails, and, as a bonus, the garment, too. I clicked just above her lip on the left side (Figure 1.25B).

Some of the coolest things in Ps are the Blending modes, but they are not available in the Channels panel. Or are they? Yes, they are, but you have to know how to invoke them.

Now that we've gently lightened the grays by using the White Point eyedropper, do a Select All (Command/Ctrl + A), then Copy (Command/Ctrl + C), and

FIG 1.25B The duplicated Magenta channel after using White Point eyedropper.

FIG 1.25C Fade command and the channel after three Fade to Overlay sequences.

then Paste (Command/Ctrl+V). Nothing happened, right? Wrong! Photoshop copied what was there and pasted it back in. We don't see a change because what Ps pasted was the same thing that was already there. However, now Ps we have the option to Fade the paste.

The Fade command fades the last action made in Ps. For example, if you apply a blur and want to reduce it by a percentage using a slider, bring up the Fade command right after applying the blur and slide the slider down to the percentage of blur you want to keep. This holds true for everything from a filter to a brushstroke, but you must use Fade right away before doing anything else, or the opportunity will be lost.

To bring up the dialog box for the Fade command, go to the menu bar to Edit > Fade, or hit Command/Ctrl + Shift + F. Remember how we manipulated the mask with our brush on Overlay? This works in a similar way. Leave the opacity slider where it is (at 100%) and open the drop-down menu. Voila—bending modes! Select Overlay from the menu, and see how it darkens the darks and lightens the grays, effectively separating the target parts: lips, nails, and dress. Repeat this three or four times. (I have an Action set up for this and can simply hit a keyboard shortcut to run it repeatedly.)

Remember to use Select > Deselect (Command/Ctrl + D) in between copies so the sequence is Deselect, Select all, Copy, Paste, Fade to Overlay. Figure 1.25C shows my channel after four fades. I will do my final cleanup with the Brush tool and the Blur tool to soften the edges. Be sure to turn on the four-color image (click on the Eyeball icon of the CMYK channel in the Channels panel; the Mask channel will appear as a colored overlay) to double-check your mask, making sure you have a nice selection of the lips and that you are not including any of the gums in the mask as well (Figure 1.26).

In this case we've faded to Overlay, but feel free to experiment. One of the things I want to encourage in this book is experimentation on your part. There are many ways to accomplish things in Ps. Try Fading to Multiply or Soft light, for example.

If you don't know how to create and use them, Actions are another useful and powerful tool you should learn about. They can save you from a lot of monotonous repetition. Search on the web for "create photoshop Actions."

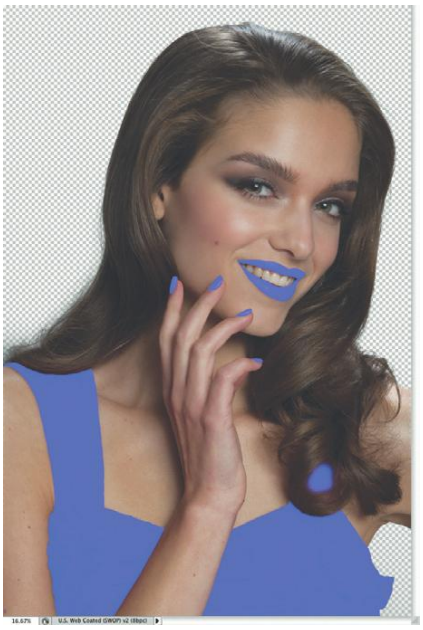


FIG 1.26 Color channels and mask visible.

One comment about my online tutorials was that the masks were much more imprecise than that person was used to seeing and he wondered if he was wasting too much time on his own masks. My answer is that I like to make a fair mask in my Channels panel, but I don't want to spend an inordinate amount of time there. I prefer to use tricks and shortcuts to get a pretty decent mask in my Channels panel and then perfect it later when I actually use it on my image to either color correct or silo something from its background. I can *see* better when I'm actually using the mask in my Layers panel. One caveat here: If you are making masks for the studio boss, be precise. You can check your mask by loading it and going to your Layers panel and adding a Curves adjustment layer and pumping up a strong color like magenta to check your mask edges. Fix the adjustment layer mask, and then copy and paste the corrected mask back into to the Channels panel for the boss to pick up later.

Now that we have a mask for our nails and lips, we are going to want to use this to subtract those elements from our skin mask. Sometimes I will keep the lips included with my skin mask if it's a more natural look, but in this case we have supersaturated lipstick, so it's best to color correct separately.

Load the lip/nail mask (Command/Ctrl > click on the thumbnail), and then click on the skin mask to activate it and fill the selection with white. Your Channels panel should now look like Figure 1.27.

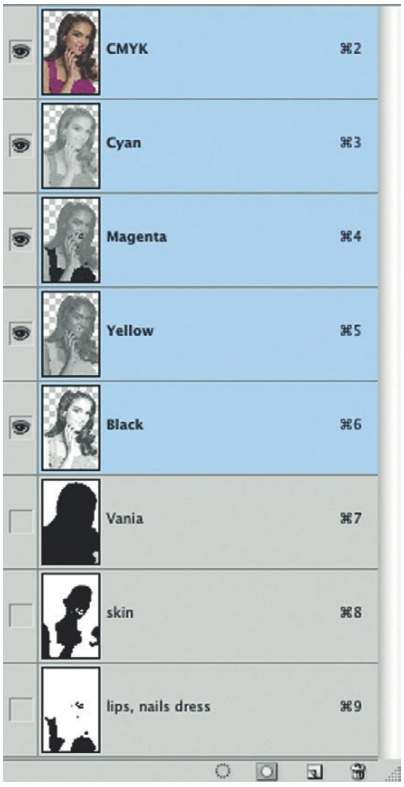


FIG 1.27 Current Channels panel structure.

Let's set up our Color correction groups. In the Channels panel, load the skin mask (hold down Command/Ctrl and click on the thumbnail), move over to the Layers panel, and with the marching ants still active, click on the Create New Group icon at the bottom of the Layers panel (looks like a folder). Then click the Add Layer mask (gray square with round circle) icon, creating a group with a mask attached to it. It should be located just above the Shine layer and below the Brighten OA curve. Name the group "Skin" and open it with the little triangle on the left (Figure 1.28). I want to balance her skin just a little at this point. We can't really do a comprehensive color correction until we put in the new background, so click on the group you just opened to select it, and choose Selective Color. . . from the Create new Fill or Adjustment Layer menu (the half-black, half-white circle) at the bottom of the Layers panel.

Selective Color is one of my favorite tools for color correction. By default it opens to the "reds," which is great for correcting skin. Vania is a little too hot in some areas and a little too yellow in others. Figures 1.28A, B, C show how I balanced her skin by taking some magenta out of the reds and some yellow out of the yellows and adding a pinch of magenta back into the yellows. Name this adjustment layer "Skin Balance."

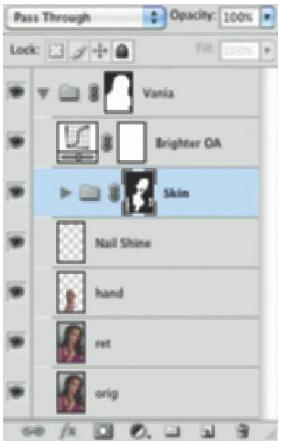
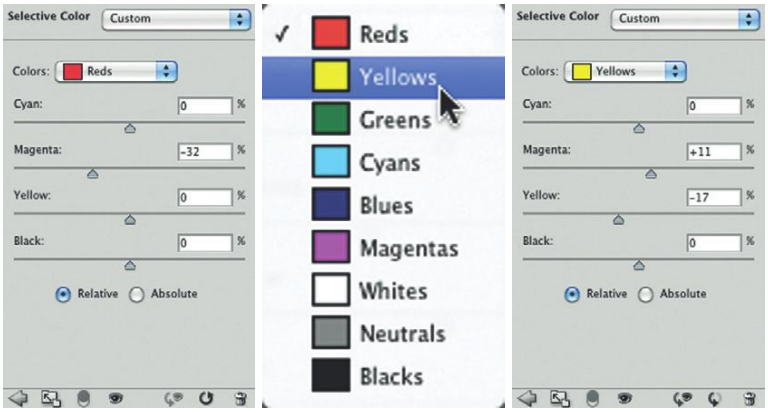
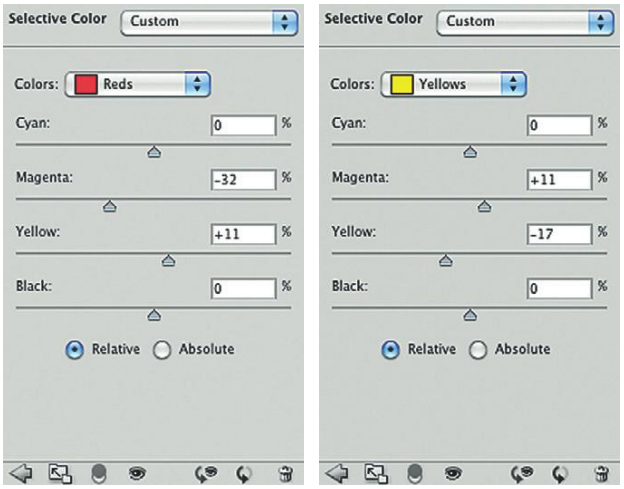


FIG 1.28 Skin group with layer mask attached.



FIGS 1.28A, 1.28B, 1.28C Selective Color Adjustment within the Skin group.

Inside the Skin group we're going to create another group for the hand. First load the hand selection from the Paths panel by Command/Ctrl-clicking on the path thumbnail, Then, with the marching ants still active, move to the Layers panel, and with the marching ants still active, click first on the Create New Group icon (looks like a folder) and then the Add Layer mask (gray square with round circle). At this point there is nothing in the group; this is just for the color corrections for the hand. Select the Hand group and open it, and then click on the Add Adjustment Layer icon at the bottom of the Layers panel (the half-black, half-white circle) and choose Selective Color. The hand is a little pinker than her face, and we need to balance them. We have yet to retouch the hand, so colorwise it's a bit all over the place, but for now I just want to bring it a little closer to the face. Figure 1.29 shows the adjustments I chose.



FIGS 1.29, 1.29A Selective color adjustment for the hand.

Structural

Now it is time to attack some of the structure issues: that terrible piece of lettuce, the crazy eyebrows, and some more shaping. The lettuce took me 60 seconds. I carefully cloned on Normal Mode at 30% Flow until all I had was a slightly darker line between the teeth, which I toned down by using the Dodge tool at 3% Flow. No more salad!

When cloning, one sometimes needs to step back several states in the History panel. The keyboard shortcut for multiple undo is Command/Ctrl + Option/Alt + Z. You can go back as many times as your History panel settings allow. I personally leave my History states preference set to the default 20 History states, because I always build my image in such a way that I can always go back to original art if necessary. I don't need 100 undo. To change your History panel settings, hit Command/Ctrl K to open the Preferences panel and click on Performance. However, each stroke of a tool such as the Clone Stamp consumes a History state, and if you want a bit more insurance to undo recent changes to your file, you can increase the preference a little. Use Command/Ctrl + K to open the Preferences dialog box and then click on Performance, or select Photoshop > Preferences > Performance from the menu bar. The History states preference box is in the upper right corner of the dialog box.

I find it handy to set up my History panel to make a snapshot each time I save. Select History Options. . . from the fly-out menu in the upper right corner of the History panel. In the dialog box that appears, check the option labeled "Automatically Create New Snapshot When Saving," and then click OK.

Let's begin the eye retouch. Use the Rectangular Marquee tool to select the eye area and Command/Ctrl + J to copy it to its own layer. Her upper lashes are hanging down on the left side, so I want to remove these lashes entirely. I lassoed a piece of bottom eyelid right next to the fallen lash and moved it over. To get the top edge of lashes hanging over the eye, I stole from the

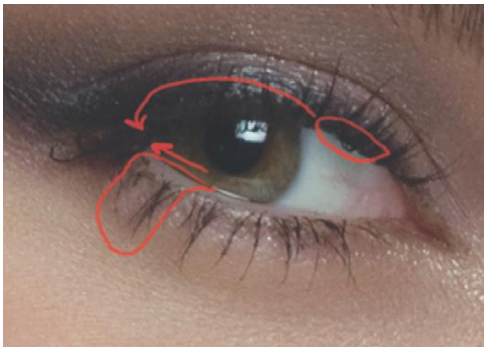


FIG 1.30 Remove the drooping lash.

FIGS 1.31, 1.31A Eye cleanup.

upper lash edge to the right of the iris. On top of these two stolen pieces I painted in the white in the corner of the eye, making sure to add shadow and get a realistic tone—not too white or too dark (Figure 1.30). Keep in mind that when I say "left" or "right," I mean *our* left or right. The left eye is the one on *our* left, not hers.

Next I want to clean up the bottom eyelashes. When I look at the lashes on the other eye, I see that they look thicker, and I think that looks nicer. I'm going to remove the scraggly looking lashes and recreate the bottom lash line. The cleanup in Figure 1.31 was accomplished by *careful* cloning in Normal, Darken, and Lighten modes, stealing bits of good skin to move over on top of a lash to remove it and using the Lite curve to dodge out shadows. I also did more general retouching on the skin around the eye to further refine it using the same skin techniques we used to retouch her face.

Eyelashes

I decided to approach the top and bottom lashes differently. The bottom lashes are real lashes that have been duplicated, and the top lashes are

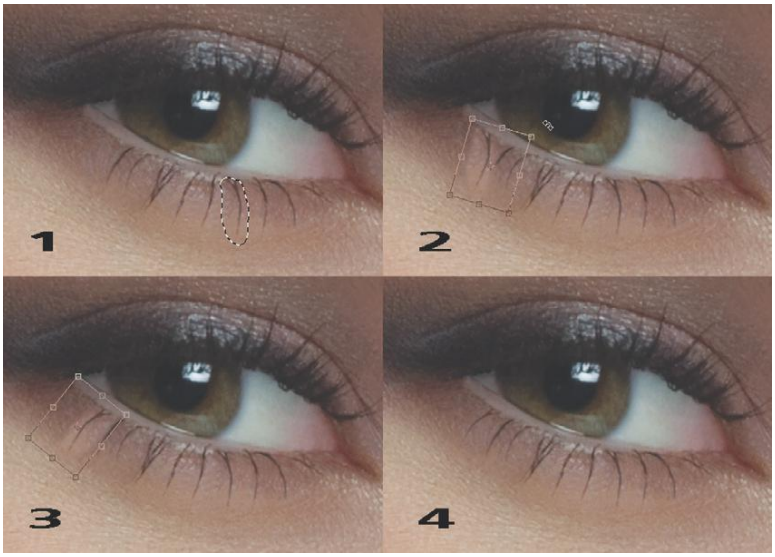


FIG 1.32 Copying a lash (1), moving it (2), flopping it (3), and setting the layer blending mode to Darken (4).

FIG 1.32A Rebuilt bottom lash line.

hand-drawn with a preset lash brush that I created. For the bottom lashes, I started by lassoing a nice-looking lash and copying it to its own layer with Command/Ctrl + J. I set the Layer Blending mode to Darken so the lash will remain and the skin will drop out. If it doesn't disappear entirely, you can erase around the lash to remove the skin. Move the lash to a new location and warp it so it fits in its new location and doesn't look like a repeat. You can bend it, shorten it, or lengthen it to create a new bottom set of lashes (Figure 1.32). Duplicate any of the real lashes that you like and repeat until you have filled in your bottom lash set. Use the Burn tool to darken a lash if you need to. Be careful not to end up with the picket fence look; don't make them too even. By the time I was finished, I had 14 individual lash layers (Figure 1.32A).

I felt like the bottom lashes were a bit too long, so I shortened them just a tiny bit by gently erasing the tips. When I was finished, I thought they looked OK,

but they could be darker and more pronounced, so I put my individual lashes into a group, naming it "Eyelashes," and then duplicated the whole group, which intensified the effect. So now I have two groups: an eyelashes group and eyelashes group copy. I'm going to make a new group and drag both my bottom lash groups into it and label that "Bottom lashes." (Figure 1.33.)

Now for the top lashes. I created a brush to simulate the texture of real lashes and configured it to taper off to a point. Figure 1.34 shows the settings I used to create the brush. When you have settings you like, save the brush in your presets to use again (Figure 1.35). You can see that here I use the Shape Dynamics to create my eyelash brush. For normal retouching; making masks or editing my Lite or Dark retouch curves I always leave this unchecked.

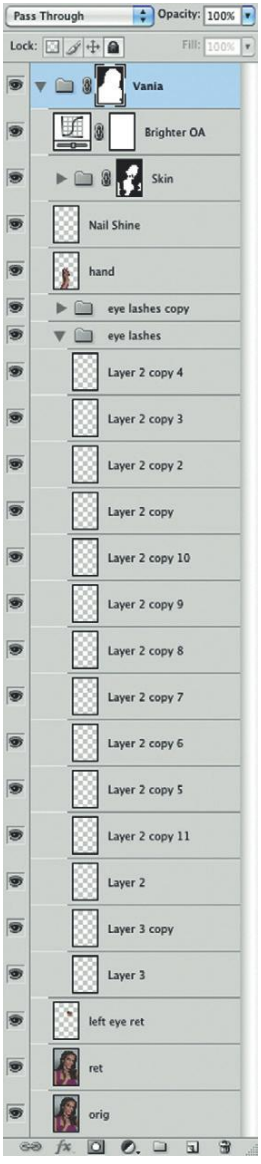
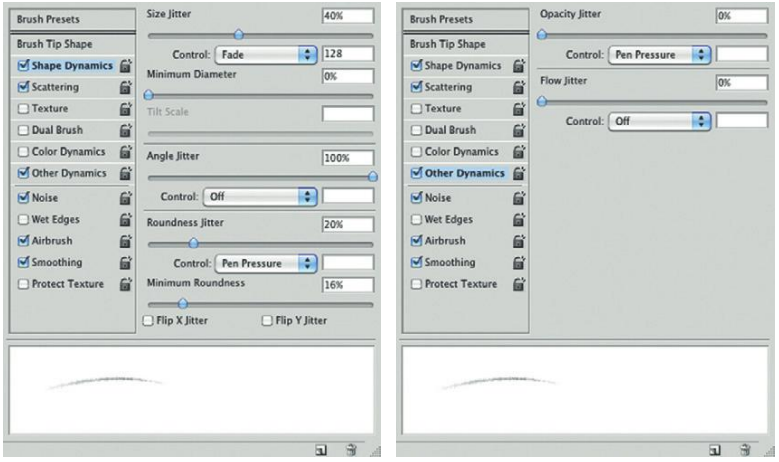


FIG 1.33 Current Layers panel structure.



FIGS 1.34, 1.34A Brush setting for my eyelash brush.

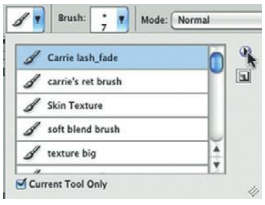


FIG 1.35 Saving a brush preset.

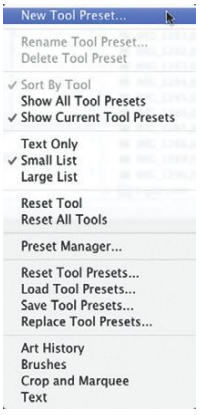


FIG 1.35A

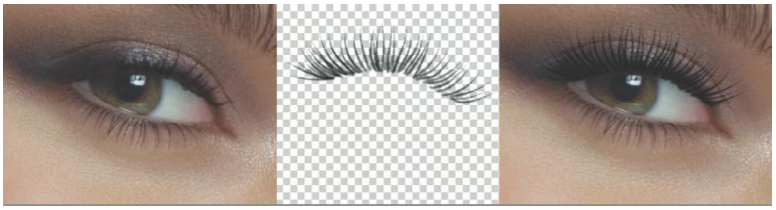


FIG 1.36 New top lashes drawn with preset Brush.

I named my new preset "Carrie's Lash Fade," and then I made a new empty layer on which to paint my new top lashes. Figure 1.36 shows the drawn lashes on the empty layer and then again with all the layers turned on.

A word about eyelashes: There are many different ways of looking at eyelashes in retouching, depending on what type of job you are doing. The lashes I have decided to paint on this particular image are not 100% "real" looking. These are a bit idealized because they are for advertising, and we will be adding a mascara product that purports to pump up and perfect. You'll notice eyelashes in the spreads at the cosmetics department at your local pharmacy can be *very* idealized to the point of being cartoonish, albeit a fun challenge to create in retouching. I think the ones I have drawn here are not too far from real life, although they would not be appropriate for a different type of beauty ad—say, a more high-end skin care product. A good retoucher should be able to do many styles.

I'm bothered by the lack of liner on the lower lash, so before moving on, I decided to go ahead and replace the liner that I basically removed as I was doing my cleanup. I pulled a very dark curve and filled the mask with black (Figure 1.37). With a soft retouching brush, gently brush in some under-eye liner. Match to the other eye.

Reshaping the Eyebrow

So let's take a look at that crazy eyebrow. It's way too bushy for the refined look the client is after here. They want it tamer and sleeker. The hairs at the bridge of her nose are going straight up and making her look a bit wolfish. I decide rather than try to reshape them, I will replace them entirely with hairs from the middle of the brow that are going in the right direction. To create my new eyebrow, I used the Liquify Filter, Transform, Clone Stamp, and Dodge, and Burn tools. With the Brush tool, I drew hairs, and I even painted with the Color blending mode (Figure 1.38).

Still working on the Eye Ret layer, I first replaced hairs by lassoing a piece of the better ones and hitting Command/Ctrl + J to copy to a new layer and then dragged them into place. Figure 1.39 shows the hair I stole and moved forward and erased around the edges to make it fit a little better. It doesn't have to be perfect at this point; we will clone and draw additional hairs and

Take some time to play with the brush interface and make some experimental brushes. I could explain all day long how the brush will change depending on whether you set it to Fade or Pen Pressure or push the jitter up or down and so on, but that won't help you understand what you can do with your brush better than simply taking the time to play with the settings and actually seeing for yourself what effects you can create.

Once you have saved your presets, you can use them through the Brush Preset picker in the Tool Options bar: Click on a brush-based tool to activate it, and then click on the button labeled "Brush" to show the picker. The new presets you saved will be at the end of the list of presets. Scroll down if you need to, and click on the preset to apply it to your brush. Once you click on a preset, you can use the dialog box to further tune the diameter and hardness of the brush. Hit Enter or Return to close the dialog.

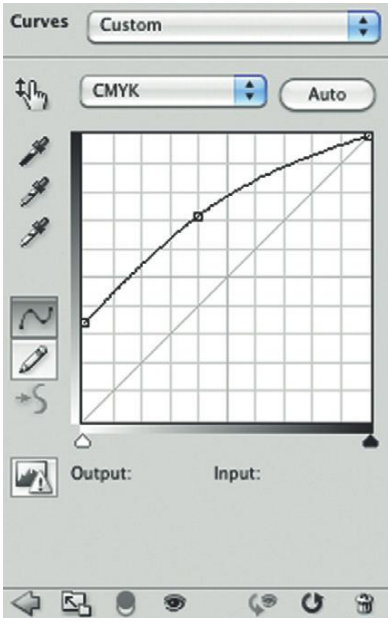


FIG 1.37 The dark curve for eyeliner.

FIG 1.38 The new eyebrow.

so on to make it look "right." Figure 1.40 shows the hairs I then cloned out from the original brow on the layer beneath. The little cursive "e" mark is the sign used to mean Delete. When you see this on a markup, it means "remove entirely."

Merge the layer containing the hairs you moved back into your Eye Ret layer. Select the entire eyebrow and use Command/Ctrl + J to copy to a new layer and Command/Ctrl + T to transform. I squeezed mine to make it thinner and then clicked on the Warp icon to turn the Transform tool into the Warp tool and reshaped the brow to my liking (Figures 1.41, 1.41A, 1.41B). I wanted to tweak the shape just a little but keep the original feeling of that impish arch

FIG 1.39

FIG 1.40 Moving hairs forward and deleting hairs.

FIGS 1.41, 1.41A, 1.41B Lassoing, transforming, and warping eyebrow.

toward the back, so I Command/Ctrl clicked on the layer thumbnail to load it as a selection and hit Shift + Command/Ctrl + X to move into the Liquify interface. I used the Freeze Mask tool to mask out areas that I didn't want to move (Figure 1.42).

Once I was happy with the shape, I cloned out any hairs that were going the wrong way and drew in some hairs where they were missing. I also saw some areas that looked kind of like holes, but I didn't really want to put more hair in and decided just to add some tone instead. I got my Lasso tool, and using a 3-pixel feather, I lassoed the holes and hit Command/Ctrl + H to hide the selection and Command/Ctrl + M to bring up a curve and pushed the master curve up just a few points to add a little tone into the area. Don't forget the hidden selection, and Deselect before moving on (Figure 1.43).

To finish, I noticed some of the skin beneath the hairs were a little grayish looking, so I got my Brush tool, set it to Color mode at 10% flow, and then sampled a warmer skin tone color from between the eye and the bridge of the nose and brushed some color into the eyebrow to warm it up—just a *little*. Don't go overboard and make it look orange!

Clean up any areas on the skin that you may have disturbed while moving the eyebrow around. Remember to look back at the original background layer to

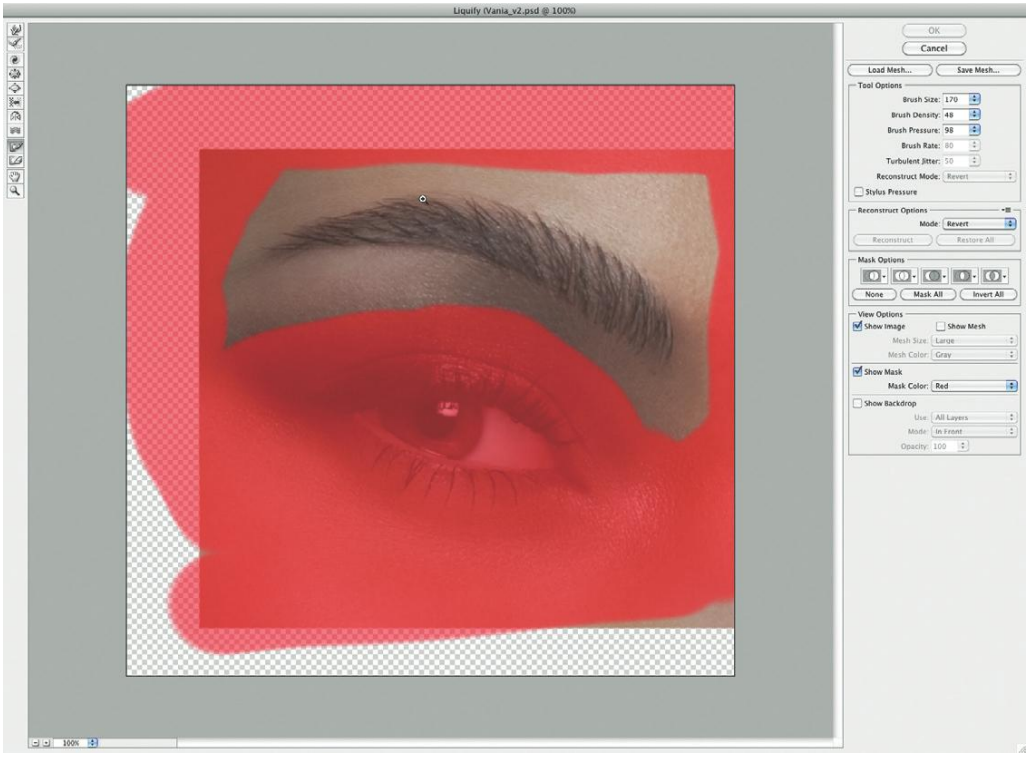


FIG 1.42 Liquify interface with eyebrow.

FIG 1.43 Lassoing holes in brow to add tone.

see the changes you are making and remind yourself where you came from. This helps to refresh your eye.

Now let's move on to the right eye. First make a marquee selection of the eye area and hit Command/Ctrl + J to copy it to a new layer. We need to match

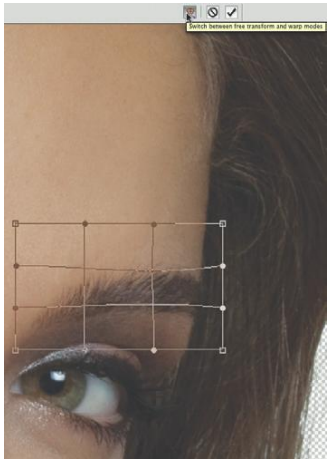
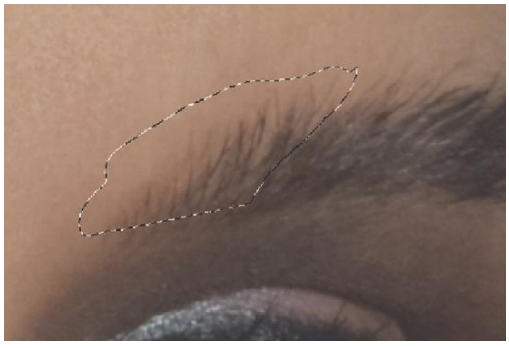
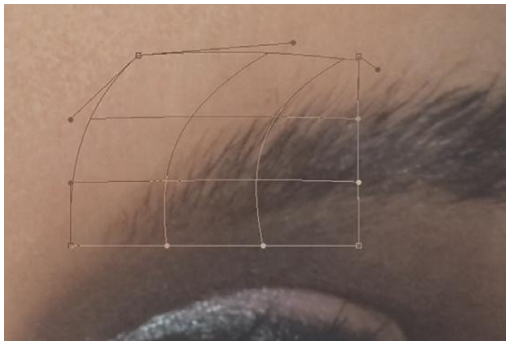


FIG 1.44 Warping the right eyebrow.





FIGS 1.45, 1.45A Changing the direction of the hairs by warping.

the feeling of the right eyebrow to the newly refurbished left brow. I started by making it a little thinner with the Warp tool (Figure 1.44).

The front hairs have the same problem as the left brow: they are standing straight up, and we want them to flow better with the other hairs. I selected the area, hit Command/Ctrl + J to copy it to a new layer, and then used Command/Ctrl + T to warp and bend the hairs to the right (Figure 1.45). The rest is pretty much following what we did on the right side. The hairs were gray, so I painted on Color mode, broke up any big, clumpy hairs, and filled in the holes. I cloned, drew hairs, and dodged and burned. Be sure to clean up the hairs sticking up across the top of the brow, but don't make it look too hard or straight-edged. While I was in the area I used the Dodge tool to quickly lighten a few dark splotches above her eyebrow. Yes, I know I told you to make a lighten curve to do your skin retouching, but it's perfectly OK to dodge small areas to quick effect as you move along through the retouch.

For the majority of the skin retouching, however, use the dual darken and lighten Curves adjustment layers.

Right Lashes

After cleaning the area of broken or bent lashes, I drew in both the top and bottom lashes using the eyelash brush we created before. Figure 1.46 shows how I cleaned the area, the lashes I drew, and how it looks now.

Satisfied *for now* with my eye work, I'm going to merge the left and right eye back down into the RET layer. Do *not* merge the drawn eyelashes! We will put the left lashes in a group and the right lashes into a separate group named "Left lashes" and "Right lashes," respectively, and drop both of these groups into a third group named simply "Lashes" (Figure 1.47).

There are a couple of heavy tonal areas under her eye, and I want to quickly brighten these spots. I clicked in the Layers panel to select my RET layer, hit L for my lasso tool, hit Enter to make the feather field selected, entered 15 as my feather, and hit Enter again to accept it. The feather will vary depending on the resolution of the file for this technique. You can determine what works best by trial and error. I lassoed the dark spot I want to brighten and hit Command/Ctrl + J it to copy to a new layer. I'm going to set the Layers Blending mode to Screen. Now I have a very bright spot, so I drop the opacity of the layer down very low until I get the desired effect. In this case I dropped the Opacity to 8% and then merged it back down into my RET layer. I'm going to repeat this process on two other spots that are jumping out at me. I want to blend this area a little better. The last spot I'm going to grab is too light, so this time I'm going to repeat the process, but instead of Screen, I'm going to use the Multiply mode to darken it and then drop the Opacity to about 16% (Figure 1.48).

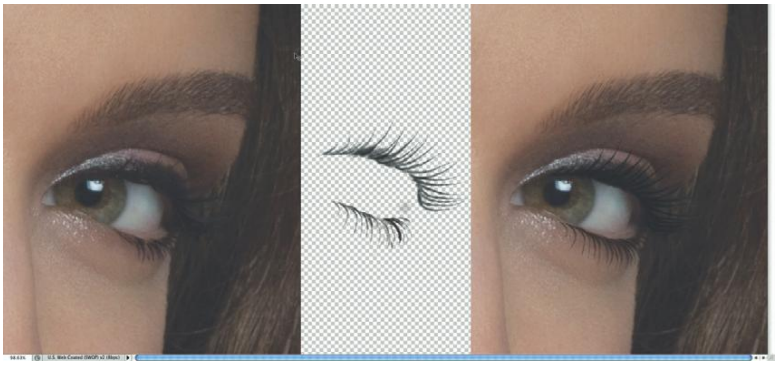


FIG 1.46 Right eye cleaned and with new lashes.

FIG 1.47 Current Layer panel configuration.

I know retouchers who do major retouching this way, and I have to say, *it works!* Make an action that does the rest for you after you have made your selection. The sequence is Command/Ctrl + J to copy to a new layer, change the layer blending mode to Screen, and then lower the layer's Opacity. You can get pretty fast at it.

Earlier I mentioned that you should set the History Options in your History panel to save a snapshot every time you save your file. You should also remember to save once every 30 minutes or so. If something does go wrong, and things sometimes do—for example, you look at your Layers panel and all the work you did drawing eyelashes is suddenly missing—if you have been saving regularly, you can restore the missing layer from your history. First, click back through your snapshot states until you find one that contains the missing layer. Click the Create New Document from the current state button at the bottom of the History panel (it's the leftmost button). Photoshop will make the new file and open it in the foreground. Click back on your working file, and then click on the bottommost history state in the History panel to get back to where you were. Once that's done, you can go back to the document containing the missing layer and drag it back into place in your working file. Resave your working file, and close the file you made from the History snapshot. One caveat about the History panel: If you lose work, this is probably where it happened. Always make sure if you click on a snapshot that you click back to your current state before continuing work.

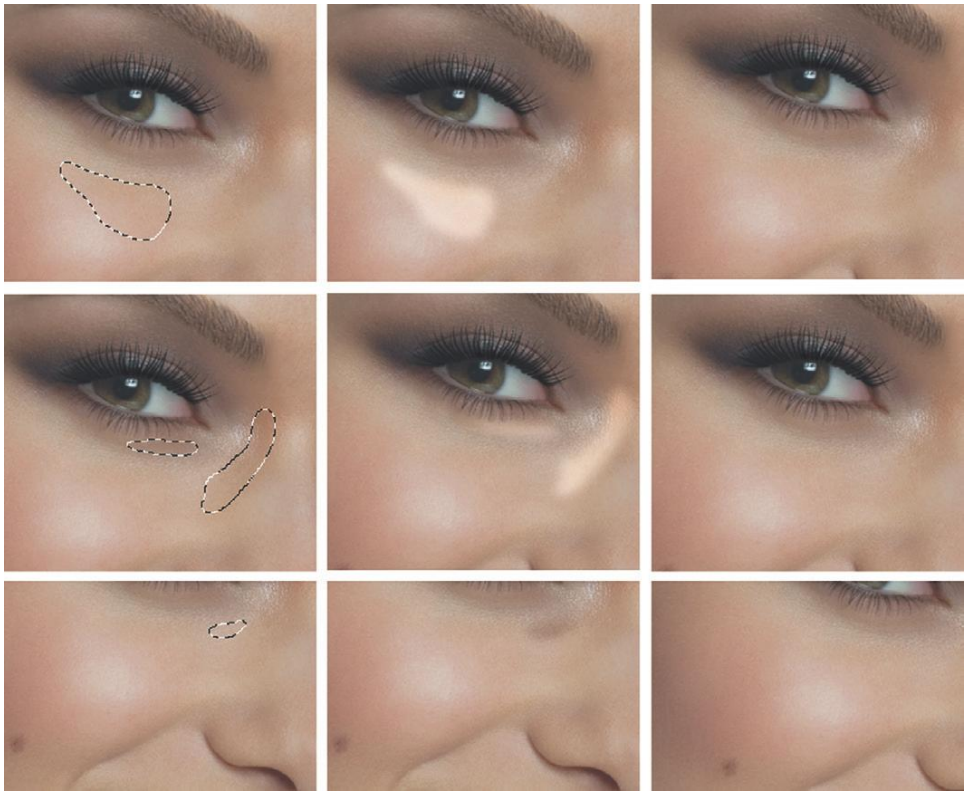


FIG 1.48 Using Screen mode to light dark spots.

The Mouth

There are a lot of choices when it comes to how a retoucher approaches the mouth. In this job we will be applying a dark plum lipstick, so first off we know we are changing the color. Second, as per client instruction, they want a "moist" look, so we will need to create a glossy feel. For the glossy look, I keep a folder on my computer titled "Body parts." One of the things I save in this folder is lips that have a nice shine that I can steal and use on other images that lack shine. In the Images folder, you will find the lips from which I stole the shine for our girl. We will apply the shine later in Chapter 6.

So, as always, we do the retouching first. We need to clean up the lips and smooth them a bit. As a rule of thumb, I usually remove horizontal lines and soften vertical ones. On Vania I will also straighten a couple of teeth, tone down the white-looking areas, and lighten a couple of dark spots as well. I also moved the bottom lip down where it was swelling up and touching her teeth so the lip line became a nice even curve. I stole a little piece of the interior of the mouth

FIG 1.49 Initial mouth cleanup.

FIGS 1.50, 1.50A Lassoing the dark teeth.

from just under her front teeth to move over and fill in. Figure 1.49 shows what I did for my initial cleanup. Now I will color-correct the teeth and add shine.

One tooth is popping out at me as being yellower and darker than the rest, so before I do a global tooth move, I want to balance this one to the others. I lassoed it (Figure 1.50) and then added a Curves adjustment layer from the menu at the bottom of my Layers panel and adjusted the master curve to brighten it (output: 39/input: 40). I also adjusted the magenta channel of the curve (output: 39/input: 41) and the curve's yellow channel (output: 42/input: 49).

Also, the last tooth on the left is blue looking, so I created another Curves adjustment layer and corrected both the cyan (output: 39/input: 51) and yellow (output: 48/input: 43) channels, removing cyan and adding a pinch of yellow.

When I'm satisfied with these adjustments, I'm going to merge them into my mouth-retouching layer. Typically it's not the best idea to merge color moves into pixels. Some retouchers keep every tiny move like these in a group in the file and don't merge them. You can choose to go either way on this. In this case, I know that this file is going to become huge and complicated, and I'm pretty confident with the small changes I've made here, so I'm just going to merge them down.

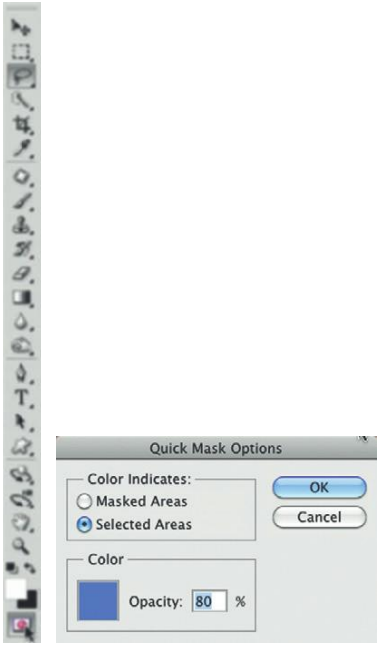
Quick Mask

Now I'm going to use Quick Mask mode to make a selection of Vania's teeth. In Quick Mask mode, you can paint with the Brush tool to create a selection. When you exit Quick Mask mode, your painting is converted to a selection of marching ants. To move into Quick Mask mode, you can either click on the icon at the bottom of your Tools panel or do like I do and just hit the Q key.

Hit the Q key to enter Quick Mask mode. Note that when you are in Quick Mask mode the color indicating the selected layer in your Layers panel changes from blue to gray. Sometimes when Ps is not behaving the way it should, I'll glance at my Layers panel to make sure I haven't accidentally pressed the Q key and entered Quick Mask mode.

If you haven't done it already, you need to change the Quick Mask options to match the changes we made to the alpha channel options. Double-click on the Quick Mask button at the bottom of the Tools panel to open the Quick Mask Options dialog box. Figure 1.51 shows how I set my options. The most important setting is Color Indicates Selected Areas. The color you choose for your mask and the opacity percentage are personal preferences, but I tend not to use the default red because I am usually working on skin and I prefer a color, like green or blue, that stands in well. Click OK to accept the new settings. The dialog box will close, and you will still be in Quick Mask mode (Figure 1.51).

Once you are in Quick Mask mode, paint on the area you want to select (in this case, the teeth) with black. Your painting will appear onscreen in your designated Quick Mask color—blue in my case. I'm going to use my straight retouching brush (Transfer or in CS4 Other Dynamics turned off) with a



FIGS 1.51, 1.51A Resetting Quick Mask Options.

slightly soft edge (hardness = 75%) at 100% flow. If you make a mistake, you can paint back over the area with white to erase. I used a softer-edged brush at the gum line and a slightly harder-edged one for the hard line at the bottom of the teeth. Figure 1.52 shows how my Quick Mask looks when I'm done painting and how it looks after I hit the Q key again to exit Quick Mask mode, resulting in a marching ants selection.

Quick Mask is an on-the-fly method of making a selection, so the "mask" we just painted is not saved anywhere. We need to use this selection right away or save it to the Channels panel. I chose to use it right away to CC Vania's teeth. We will *not* merge down this correction, so let's put it in the Skin group. Open the Skin group and click on the Skin Balance correction we did earlier; that way the new correction we are about to add will end up just above Skin Balance.

I'm sure I will need more than one move to correct the teeth, so I'm going to create a new group and use my teeth selection to create a layer mask for it. With the teeth selection still active, click Add New Group and then click the Add Layer Mask icon. Adding the layer mask converted my selection into a mask for the group. Now all my color corrections will be contained in this group, which I will name "Teeth CC."

First, I added a Curves adjustment layer and pulled down on the master (CMYK channel) curve (output: 43/input: 50) to slightly brighten her teeth. Then I added a Selective Color adjustment layer, pushing the yellow color slider in the yellows all the way to the left and the yellow color slider in the reds to –59. When you remove yellow from teeth, be careful that they don't become violet or blue.

After brightening the teeth, something that had attracted my eye before is now even more noticeable, so I decide to quickly address it before moving on. The very last gum far left is darker than the rest and looks bruised. I see in the Channels panel that it has more cyan than the other gum areas, so I select it

FIGS 1.52, 1.52A Painting in teeth with Quick Mask.

FIG 1.53 Selecting bruised gum and after CC merging back to RET layer.

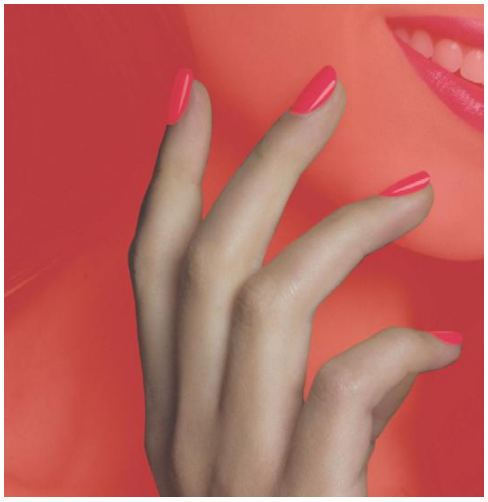
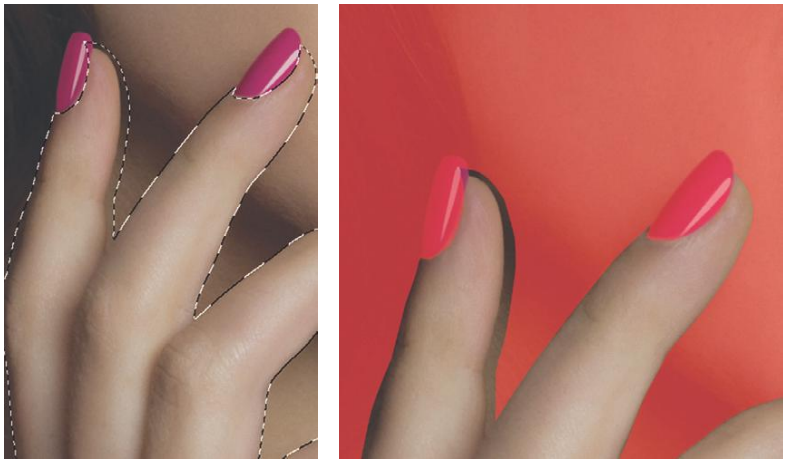


FIG 1.54 Fixed Mask.

on my Mouth Retouching layer and get a Curves adjustment layer. I brighten it very slightly on the master Curve and remove cyan from the cyan channel until it looks more like the other gum (slightly darker, of course, because it's farther back in the shadows). When I'm done, I merge it down to the mouth retouch layer (Figure 1.53).

We need to hit the hand a bit to bring it up to speed with the rest of the image. I decided to put the hand in a group with a mask on it, and when I loaded my mask from my earlier hand CC, I see that I've made a mistake! But these things happen, and it's a good opportunity to show you how to fix the mistake and what to do instead the next time.

When I open the Skin CC group and load the mask from the hand CC inside, I see that my mask is off-register (Figure 1.54). That's because I warped the hand a little more after I had already made my mask. This wouldn't have been



FIGS 1.54A, 1.54B Loaded mask shows that it's off, showing the mask by using the left slash key.

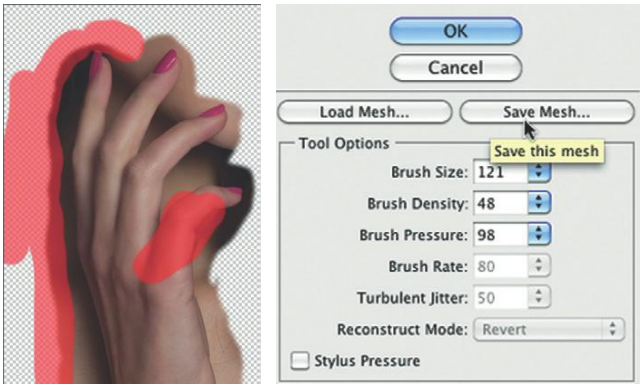
a problem if I had saved my mesh in the Liquify Filter and applied it to both the hand and the mask of the hand.

First I'm going to fix the now incorrect hand mask by painting with black and white. I deselected Command/Ctrl + D and worked directly on the layer mask. I can reveal the mask on the hand CC group as a color overlay by clicking on the group in the Layers panel to select it and hitting the backslash (\) key; then hit it again to hide the overlay (Figures 1.54A, B).

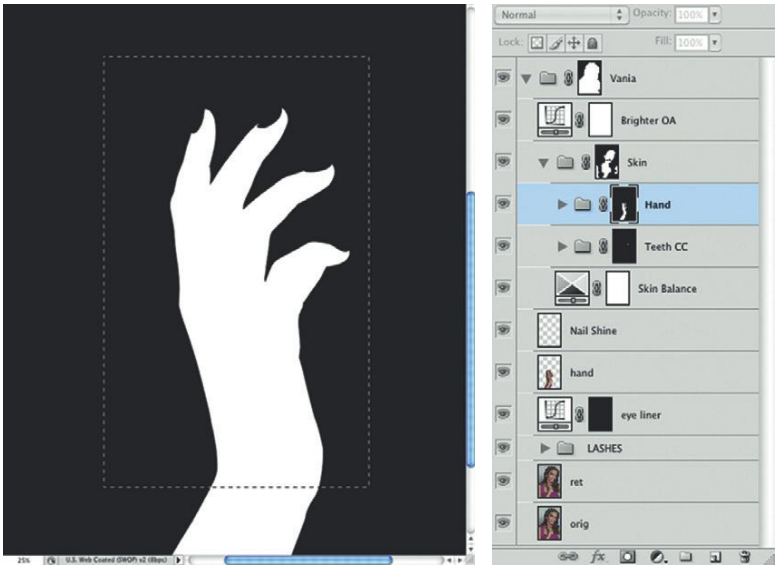
I actually want to do a bit more warping to the hand before I retouch. Her index finger is still a bit too puffy, so I'm going to use the Liquify Filter to warp the finger, save my mesh, and then apply the mesh to my mask so I won't have the same problem again. Make a Rectangular Marquee selection around the hand and enter the Liquify Filter (Shift + Command/Ctrl + X). I pushed in a couple of puffy areas very gently, but not too much. I needed to freeze some spots so they would not move as I worked (Figure 1.55). When done, click on the Save Mesh button. Save your mesh to the folder you made earlier on the desktop or wherever you choose to save your meshes. You can give it a unique name if you like, but I often just use the same name to overwrite the mesh over and over. Generally, once I finish using a mesh to update any masks involved in the liquify, I won't need it again. Click OK to accept the Liquify.

Do not deselect! While you still have the marquee selection active, click on the Hand layer located inside the "Skin" group and then Option/Alt-click on the thumbnail of the mask to see the mask in your image (Figure 1.56).

With the mask on the hand group on-screen, go back into Liquify and click the Load Mesh button. Navigate to the mesh you saved, click on it to select it, and click on Open. This will warp your mask to perfectly match the warps you applied to the hand. Click OK (Figure 1.57).



FIGS 1.55, 1.55A The hand in Liquify Filter, saving the mesh.



FIGS 1.56, 1.56A Mask visible in the image and the group mask active in the Layers panel.

I clicked on the eyeball of the hand group to make the image visible again and did a little more basic retouching, mostly on the neck and hand. Now I feel ready to start compiling my background. We are *not* finished retouching Vania, but we have made a decent beauty pass. I still have issues with how her hair looks. I don't like her hairline, and many other areas look dry and broken. We have to do quite a bit more color correction and, of course, CC her makeup to match the products! However, we need to put her in her new background before we can do the color correctly. So let's do some "Comping."

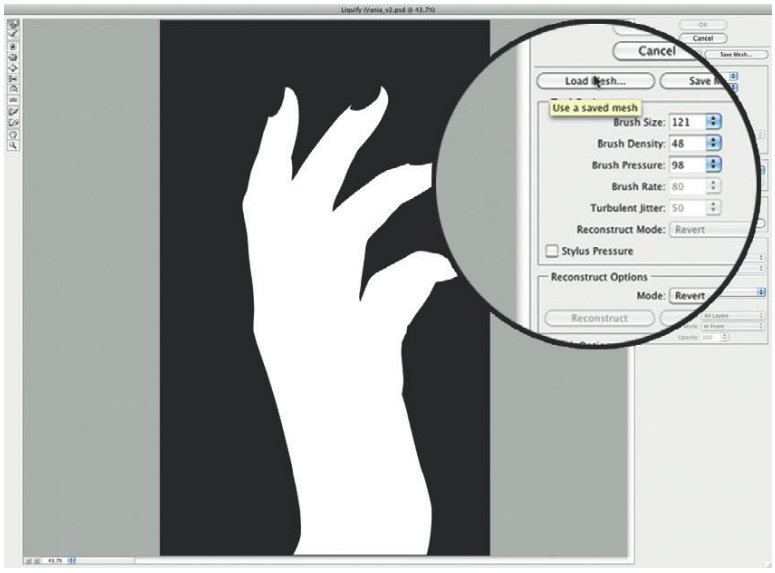
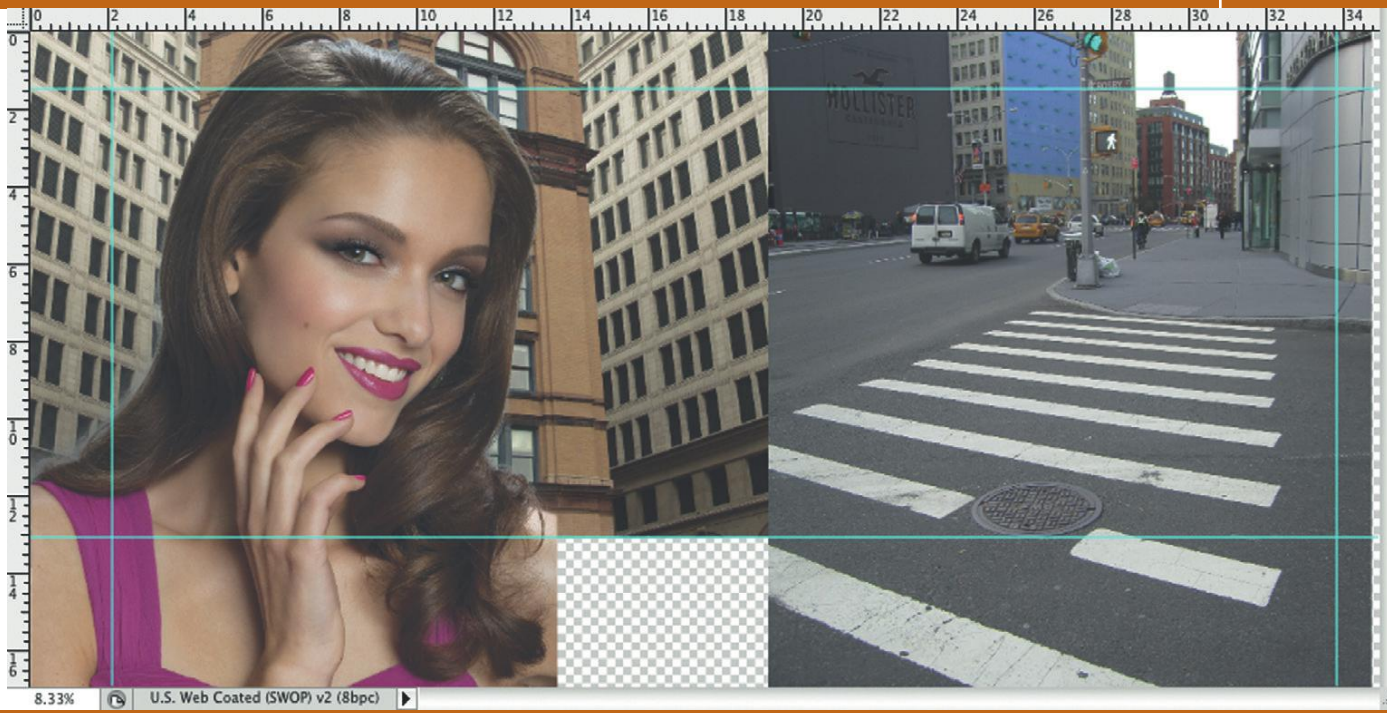


FIG 1.57 Loading the mesh in Liquify.

FIGS 1.58, 1.58A Current retouch state.

This page intentionally left blank



The Background

Now we are going to build our comp file. First, let's save our Vania file with a new name to create a new file. Choose File > Save as. . . from the menu bar and rename your file Vania_Spread_v1.tif.

Cropping

Now we need to extend this file rather drastically to the right. I'm going to accomplish that with the Crop tool. I'm going to crop a bit off of Vania's lower body because I can see from the FPO (For Placement Only) that we have a lot more than we need, and it will help keep the file size down. I'm not going to crop it too close because it's always a good idea to have plenty of bleed outside of the crop. I don't know how much extra image I'm going to need to the right, so I'm just going to guess at it for now. Hit the C key to get your Crop tool, and drag it across your file until you have the whole image within the crop lines. Then drag the right crop handle out to the right, estimating how much extra you will need by looking at the FPO compilation. I also pushed the bottom crop line up slightly. Figure 2.0 shows my new cropped file dimensions.

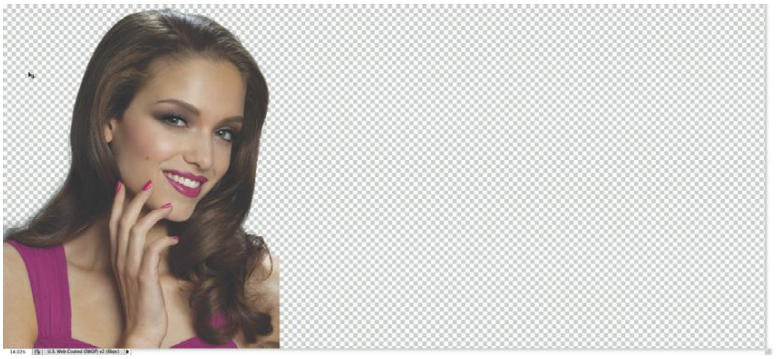
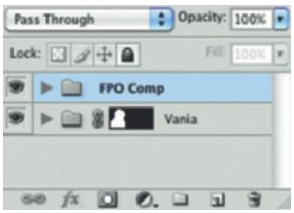


FIG 2.0 Newly cropped extended file.



FIGS 2.1, 2.1A Drag the client FPO group into the Vania file.

If you downsized your file in Chapter 1, the files you drag into the main file will look bigger than the ones in my screen captures. Don't worry about that; just transform them to correctly match the FPO, which is our next step.

Open Client_comp_lores.psd from the supplied folder. In the Layers panel you'll find a group named FPO. Drag that group onto the top of the layer stack in the Vania file (Figures 2.1, 2.1A).

Select the FPO comp group, and then hit Command/Ctrl + T to transform the group to fit exactly over the Vania image, hold the Shift key as you pull from the corner handle to scale it, but maintain the proportions. This may take a minute; lower the opacity to about 60% so you can see the file beneath and use the arrow keys on the keyboard to nudge it into place once you are close. I used the highlights in her eyes and her lips and teeth to line her up (Figure 2.2).

When it's all lined up, hit Enter to accept the transform and return the opacity of your group to 100%. Use Command/Ctrl + R to show rulers, drag the guidelines to the inner edges of the black crop layer to delineate the boundaries, and then turn off the crop layer, the black border layer inside the FPO group, to see the whole image.

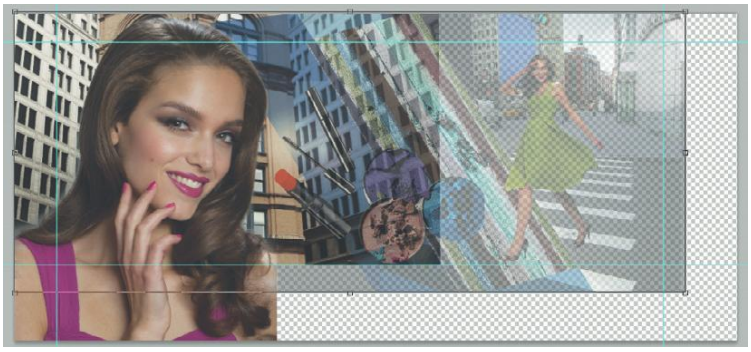


FIG 2.2 Transforming the FPO to fit Vania > comp.

In this job, the main beauty has *not* been rotated, but often in this type of spread, the main shot—the "beauty"— has been rotated to fit the layout. If that is the case, I will go into Transform mode to rotate my FPO, line it up with my beauty shot, and make a note of the rotation *before* I hit Enter to accept the transform. Then I select all my layers and hit Command/Ctrl + T again and type in the correct rotation to bring my image back to horizontal. For example, if you rotated the FPO 2.5 degrees, then you will rotate everything back in the opposite direction, putting a minus sign first: −2.5 degrees.

Open all three files in the Background folder. The client wants two versions of the background. You will notice in the FPO comp that there is a group named 42nd Street, which has been color-coded red. You can control-click/right-click on the eyeball of a layer to get the fly-out menu to color-code a layer. The 42nd Street layer is turned off because we will do the composite of the Buildings background first. At the very end, we will create a simplified final file for the client with the two separate backgrounds as switchable options.

Turn off all the layers in the FPO group except the comp BG layer (Figure 2.3). Now we can see how the ad agency artist "comped" together the new background. I find it's easier to transform on the top of the FPO, and when we have completed the transform we will drag our layers down so they are below our Vania group.

Sometimes the client will give the retoucher the PSD file with all the layers so we can sift through it and see how it was built, but sometimes they don't, and we have to figure it out by ourselves. I've done that here to make it harder! I can see that there have been changes made to the background files as far as color and brightness are concerned, so I'm just going to mimic what I see and recreate the look.

Start on the left. I can see that they duplicated the building file and flopped it over (Command/Ctrl + T to transform, then control-click/right-click on the

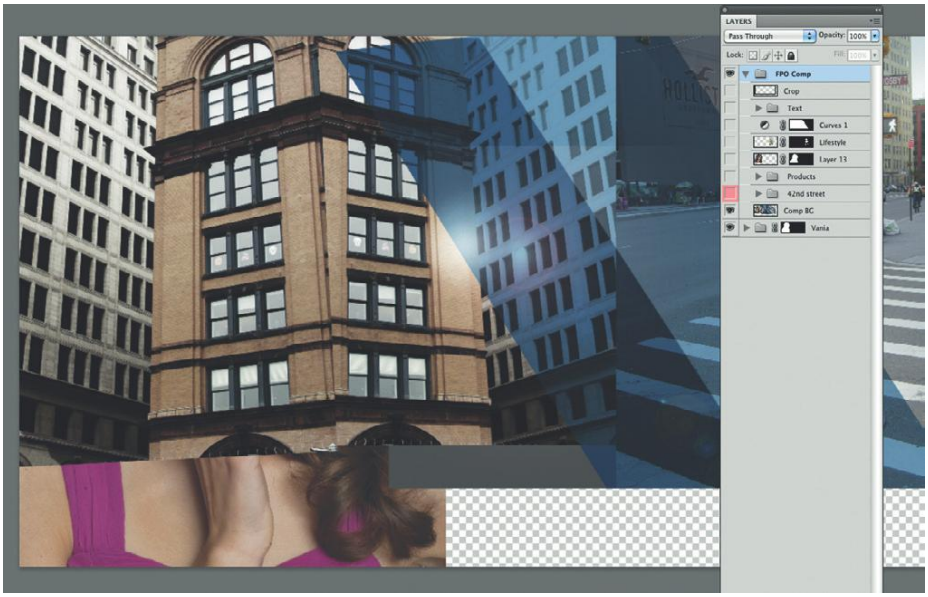


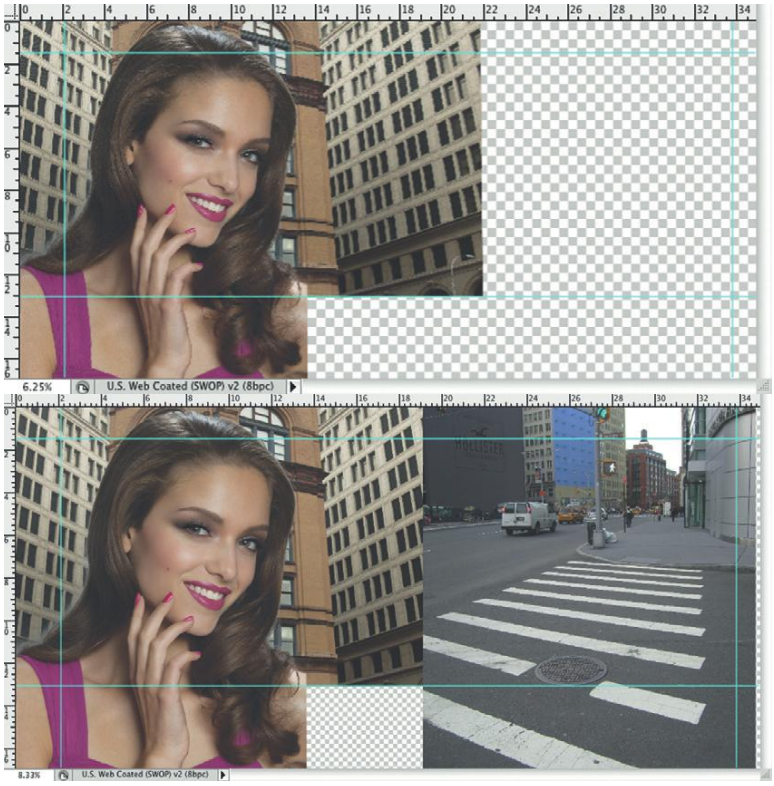
FIG 2.3 All layers off in FPO except the client's background.

Transforming an object degrades it a little more each time you do it, so transform sparingly. Do all of your transformations in one shot and then hit Return/Enter to commit. If you're not happy with the result after you commit it, you can also undo and do the entire transformation process over. To distort relative to the center, use Option/Alt + Drag; to transform with perspective, use Shift + Option/Alt + Command/Ctrl + Drag; or to switch transformation modes, use Command/Ctrl and click inside the control points for a menu.

image, and select Flip Horizontal from the menu that appears) to construct the buildings. (Yes, *flop* is the term most studios use.) I dragged my building file into the Vania/comp file and then dragged that layer to the very top of the layers panel and hit Command/Ctrl + T. Once in Transform mode you can still use layer opacity, so I dropped mine to 65% opacity and began dragging corners and sides until they were matched up. This is easier said than done because not only did they resize the building, they stretched it slightly wider and then held down the Command/Ctrl key and pulled the bottom corner downward to distort it. Hold the Shift key to scale larger or smaller without changing the shape (constrain proportions). Hold the Command/Ctrl key to pull out individual corners. This is another case where practice makes perfect.

I don't want to rewarp this layer to use for the other side, so I will go get the building file again and drag it into the Vania file just under the first building layer, and then transform it to match the FPO. This one is a little easier, but it also has to be stretched and the perspective must be slightly edited. When it fits nicely to the FPO, hit Enter and bring the opacity back to 100%. Drag both of these layers down to the bottom of the layer stack beneath the Vania group.

Go get the Houston St. file and drag it into the Vania spread. This one is easy—no strange warping; just size it up and drop it in place. I used the



FIGS 2.4, 2.4A Buildings placed in background and city scene placed in at the right.

manhole cover, the green light, and the little "Walk" signal to line up my layers (Figure 2.4).

We are going to create the blue panel in a moment, but first I want to a put some CCs on the background images. They are looking flat, so to begin my color work I'm going to pop the contrast up a little (see my S-curve in Figure 2.5). This move adds some shape and snap, but it has saturated the images a bit, and I don't want that, so I'm going to change the mode of my curve layer to Luminosity (Figure 2.6). Name this curve "Contrast." I often add shape this way. Later we will use the Luminosity contrast moves again and again—and more elaborately.

The buildings are still a little too colorful, so I put in a Hue > Saturation adjustment layer just under the Houston St. layer, so it will affect only the building layers. I'm desaturating the reds a bit in Figure 2.7.

Now I am going to add a couple of curves that will play off each other to heighten the contrast. The first curve will brighten the buildings (Figure 2.8),

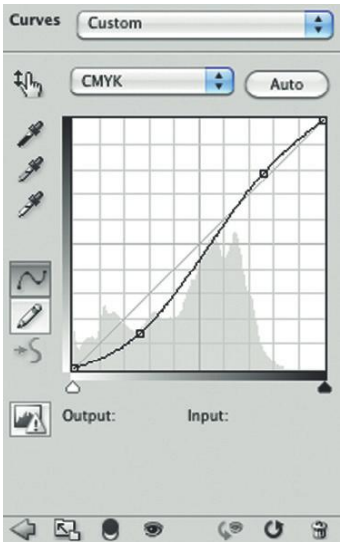


FIG 2.5 S-curve for contrast.

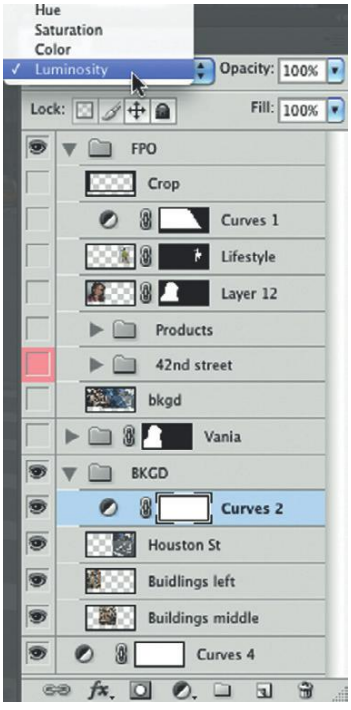


FIG 2.6 Changing the blending mode to Luminosity.

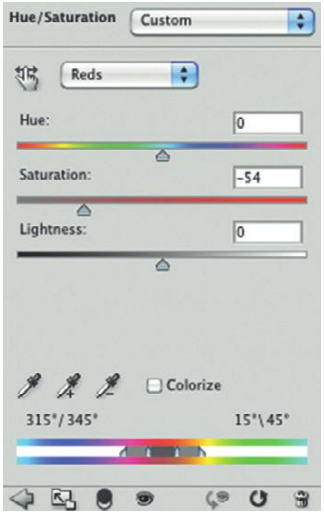


FIG 2.7 Desaturating the reds.

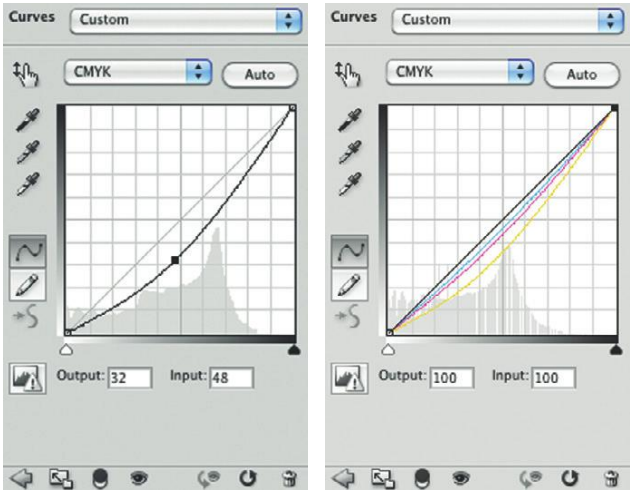


FIG 2.8 The Brighten curve.

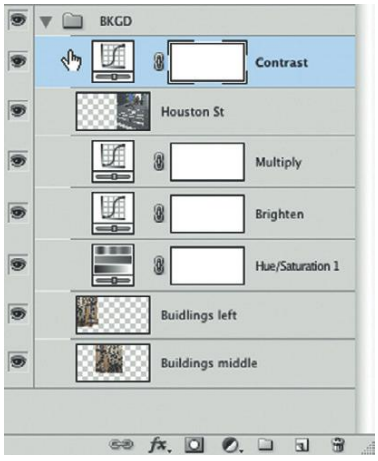


FIG 2.9 Current configuration of the BKGD group layer stack.

and the second will add the pop. The second curve's blending mode is set to Multiply, and I've adjusted the color channels, leaving only the master curve as is. The settings I used are cyan output 35/input 39, magenta output 35/input 42, and yellow output 25/input 39. Don't forget that this curve's blending mode is set to Multiply. Now your BKGD group layer stack should look like Figure 2.9.

Now, let's make the middle panel. I played with different blues to get as close to the FPO's blue as possible and finally chose cyan 100, magenta 50, yellow 0, and black 40. Click on the Foreground color chip on your Tool panel to bring

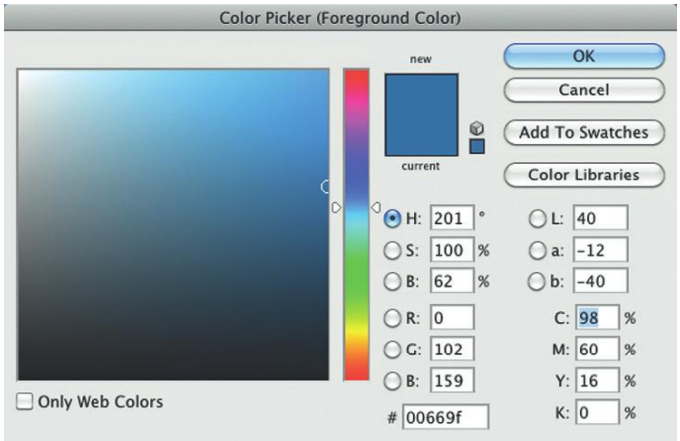


FIG 2.10 Color picker.

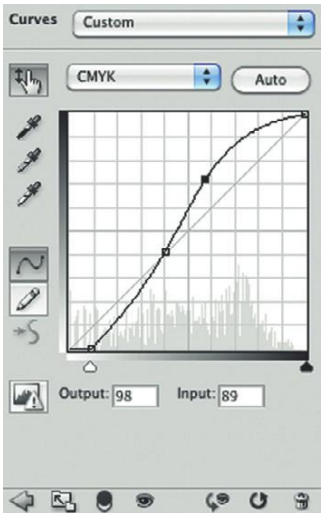


FIG 2.11 Steep contrast.

up the Color picker (Figure 2.10). Type those numbers into the C, M, Y, and K boxes in the lower right portion of the dialog box to get the blue, and click OK. Click on the Create a New Layer icon for an empty layer and put it at the top of the BKGD group just under the Contrast curve.

Turn on the client's Background comp, and use the Pen tool to outline the blue shape. Ignore that there are two separate shades in the FPO's background layer; the eyeliner panel covers the lighter side, but I made sure not to make my panel as wide as the FPO on that far edge so it won't cause

a problem when I do put in my eyeliner. While the Pen tool is still selected, control-click/right-click inside the path you outlined with the Pen tool and choose Make Selection from the menu that appears. Set the Feather Radius to zero, and then click OK.

Fill the selection with your chosen blue color on the empty layer, Option/Alt + Delete. To get the transparent look, I set the layers blending mode to Multiply Mode and dropped the Opacity to78%.

Now, one more move on the buildings to match that contrast-y feel of the FPO. Click on the curve layer named Multiply so our new curve will be created on top of that but below the Houston St. layer, and make a new curve adjustment layer (Figure 2.11).

Flares

I can see some flares have been added. Here, we encounter "a CMYK problem." The client made their mock-up in RGB and used the lens flare Filter, which is unavailable in a CMYK file. My feeling is, well, there *has* to be a way around this, so here's what I did. Duplicate your file (Image > Duplicate from the menu bar). The name of this temporary file doesn't matter; just use the default name and click OK. In this new file, click on the BKGD group and hit Command/Ctrl + E to merge the group, and then throw out all the other layers except the FPO background. Now you have two layers: our background and the FPO lores background. Select Edit > Convert to Profile. . . from the menu bar, and choose ColorMatch RGB from the Profile menu. Make sure the check next to Flatten Image to Preserve Appearance is turned OFF. In between the two backgrounds, make a group and name it "Flares." Click on the Flares group to select it, then Option/Alt-click on the Create a New Layer icon to bring up the New Layer dialog box. Set the Mode menu to Soft Light, and check the box next to Fill with Soft Light Neutral color (50%), as shown in Figure 2.12. Click OK to accept.

Now the tricky part: We want to duplicate the look of the client's file as closely as possible or make it look even better. On my 50% gray layer, I selected the Round Marquee tool, set the feather to 200 pixels, and made a selection around the area in the client's file where I see the flare. During this whole process, I kept turning the client's background on and off to compare it with what I'm doing.

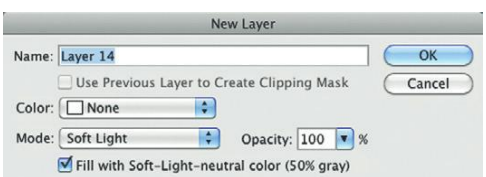


FIG 2.12 New Layer dialog box with Soft Light mode.

FIG 2.13 The RBG 50% gray layer after applying Lens Flare effects to FPO.

Now, select Filter > Render > Lens Flare from the menu bar. I found that the 50–300 mm zoom looked like what they may have used, so I started with this at a brightness level of 142. I can see from the effect that I will have to exaggerate this, so I hit Command/Ctrl + J to copy the 50% gray layer and painted with white in areas in the center of the brightest parts. I used a soft-edged round brush and tapped the brush instead of stroking it to keep the shape round. Keep the flow/opacity low to control the buildup to intensify the effect. When I move it back into my CMYK file, I will tweak it a little more, but for now I just play with the filter until I get as close as I can to the FPO comp. It should look something like Figure 2.13.

Now, convert back to CMYK SWOP2 (Edit > Convert to Profile). Hold the Shift key down and drag the Flares group back to the main file; holding the Shift key forces the layer to drop back exactly into place. The Flares group should be inside and at the very top of the BKGD group. OK, now we have a problem because the 50% gray layer isn't 50% gray anymore in CMYK, and instead of being transparent, it's lightening the image, which we don't want. But we can fix it.

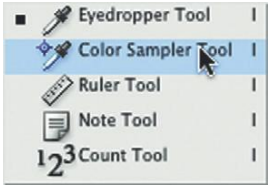
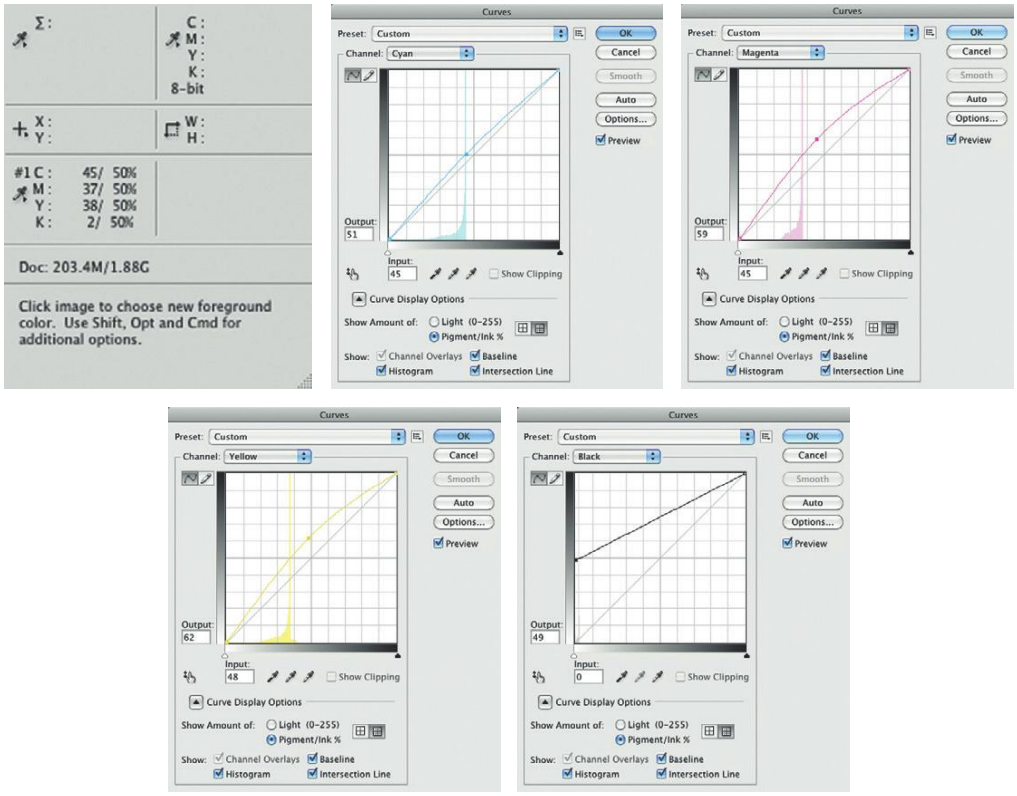


FIG 2.14 Color Sampler tool.

Get the Color Sampler tool (Figure 2.14) and set down a sample point in a flat gray area that is unaffected by your flare. Hit Command/Ctrl + M to bring up the Curves dialog box. (Note: This is not an adjustment layer; we're going to use the curve to directly alter the pixels in the layer.) Now take a look at your Info panel; I leave my Sampler #1 display set to show the CMYK values, and now I'm just going to adjust each individual channel until it reads 50%, keeping an eye on my Info panel as I go. Figure 2.15 shows my Info panel after the correction and how I adjusted each channel to get there. Before you click OK, you're going to save your Curves settings as a preset. Since you have two 50% gray layers, it makes sense to save the settings and reuse them rather

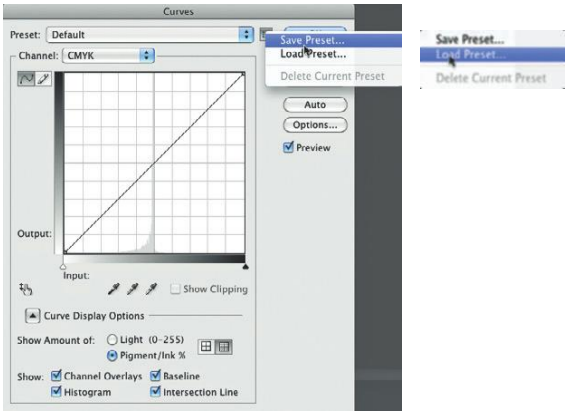


FIGS 2.15, 2.15A, 2.15B, 2.15C, 2.15D Info panel and Curve adjustment on gray flare layer.

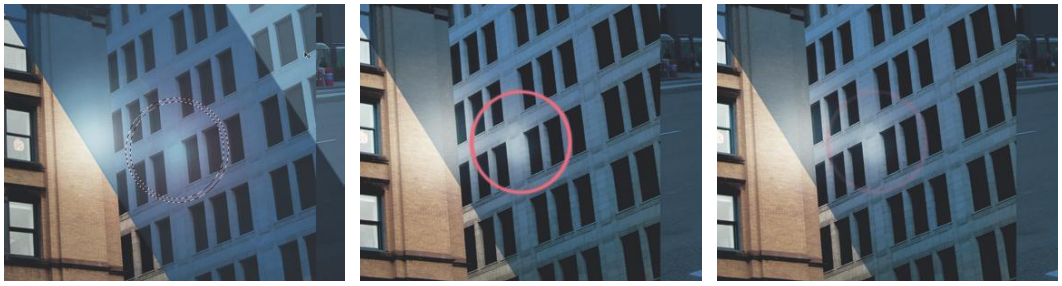
than manually recreating them. Save the preset, click OK, and then click on the second gray layer to select it. Use Command/Ctrl + M to open the Curves dialog box, then load the preset to apply the settings you just saved, and then click OK (Figure 2.16).

To finish off the look, I made an empty layer, which I set to Soft Light mode and painted with white to get a more pronounced glow. I duplicated this twice, ending up with three Soft Light layers on top of my 50% gray flare layers. I did manage to get the little pink ring in my flare, but it's not showing up well like it does in the client's comp, and I like the way it looks, so I'm going to fake it.

For the flare ring, I made an empty layer on top of my Flare group and activated the Elliptical Marquee tool. With the client's background turned on, I set a feather of 4 pixels and selected the outer edge of the pink ring. Next, I held down the Option/Alt key and dragged a smaller ring inside the first with my Marquee tool. This deselected the center, leaving me with a selection of



FIGS 2.16, 2.16A Saving a Curves preset and reloading it.



FIGS 2.17, 2.17A, 2.17B Selecting the ring, filling with color and reducing the Opacity.

just the ring (Figure 2.17). I found an appropriate pink color in my Swatches panel and hit Option/Alt + Delete to fill the layer I created with pink and then dropped the opacity to 24%.

Now my eye is drawn to the right, and I try to analyze what has been done to the Houston St. image. It's been whitewashed a little, so—still inside my Flares group—I made another Soft Light layer, used the Rectangular Marquee to select the Houston street side and filled it with white, and dropped the opacity to 46%. Next, I'll make still another Soft Light layer and then create the moon shape with my Elliptical Marquee tool and fill it with white. I name these layers "White Wash" and "Moon." In Figure 2.18, you can see how the Flare group looks and how the layers were stacked to create it. My background now looks like Figure 2.19.

As I turn the Vania group back on, I notice a little Ps glitch. Photoshop sometimes turns off all the layers inside your groups even though the eyeball of the group is on. When I turned my Vania group back on, I saw that things were missing: my eyelashes and color moves. In this case, it's better to be safe than sorry, so I opened every group in the whole file to check that they

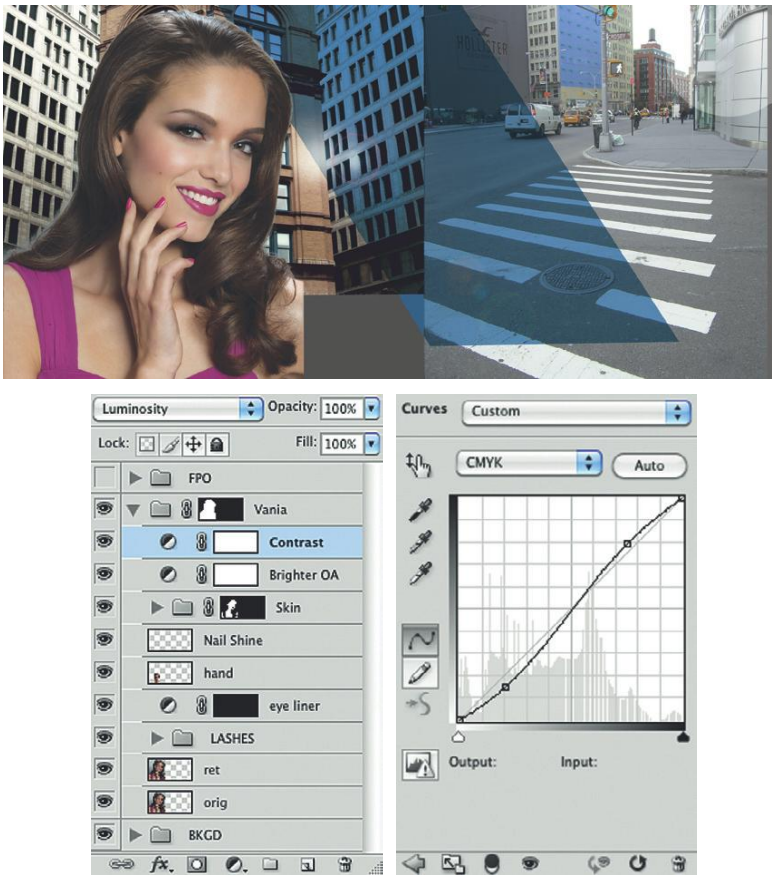
FIGS 2.18, 2.18A Flare group and its layer order.

FIG 2.19 My new background with flares.

are all properly turned on. We have quite a few layers already! I found that several groups did have layers inside that were turned off, so I turned all the layers back on and closed all my groups again, except Vania.

Now that I have my new background in, Vania looks a little flat, and even though we are going to color-correct her much more later, I still don't want to leave her like that while I do a few other things. I'm going to add a quick contrast pop by adding a Curves adjustment layer in Luminosity mode.

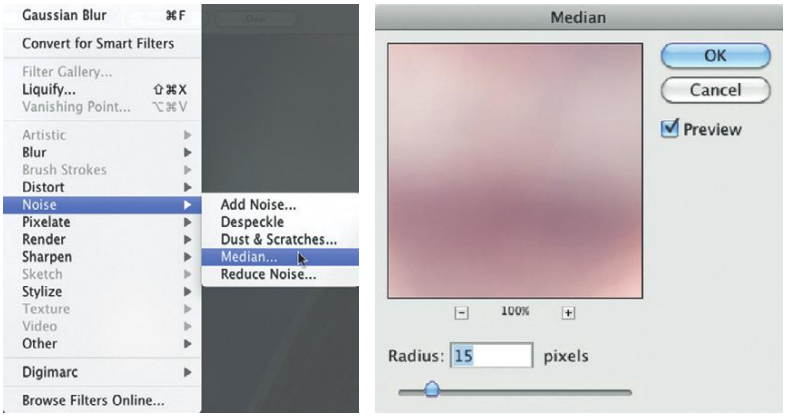
Sometimes adding a contrast curve can boost color saturation in ways we don't want. Setting the blending mode of the curve to Luminosity will alter the contrast without affecting the saturation.



FIGS 2.20, 2.20A, 2.20B Current file, layer stack, and S-curve.

We now have our background in pretty good shape and Vania in place. Figure 2.20 shows my current file, the layer stack with the Vania group open, the new contrast move at the top of that stack, and the luminosity S-curve that made it.

Now let's go ahead and drop in our version 2 background. Drag the 42nd Street file into the Vania spread. As always, I dragged mine on top of the client's version to transform it. I see that the file has been duplicated twice and transformed to create the 42nd Street version. After fitting the left-hand side, I hit the V key to activate the Move tool and hold down the Option/Alt key (you will see your cursor turn into a double arrow, indicating that it will duplicate the layer). Now, drag the image to the right, thus duplicating it, and tweak it to fit the right side of the client's comp. When you have it placed correctly, put both layers into a group named "42nd Street," and then drag it down to the BKGD group. Place it at the very top of the group so none of the background CCs hit it.



FIGS 2.21, 2.21A Median filter.

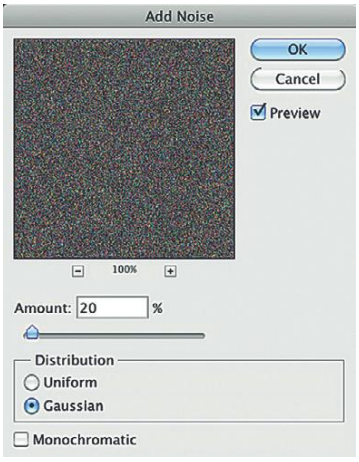


FIG 2.22 Noise filter interface.

The files used for 42nd Street are lores and rough looking. Since it's in the background and we want a blurred look anyway, I'm going to use the Median filter to smooth it out. Select Filter > Noise > Median. . . from the menu bar. I chose a radius of 15 pixels (Figure 2.21).

To get a more photographic look and disguise the digital feel, I'm going to add a noise layer by first making a 50% gray Soft Light layer (Option/Alt-click on the New Layer icon to open the New Layer dialog box, choose Soft Light from the Mode menu, and then check the box next to Fill with Soft Light Neutral Color). Then I filled this layer with Noise (Filter > Noise > Add Noise. . .) at an amount of 20% with the distribution set to Gaussian and Monochromatic unchecked (Figure 2.22). Figure 2.23 shows the changes in texture after applying the filters.

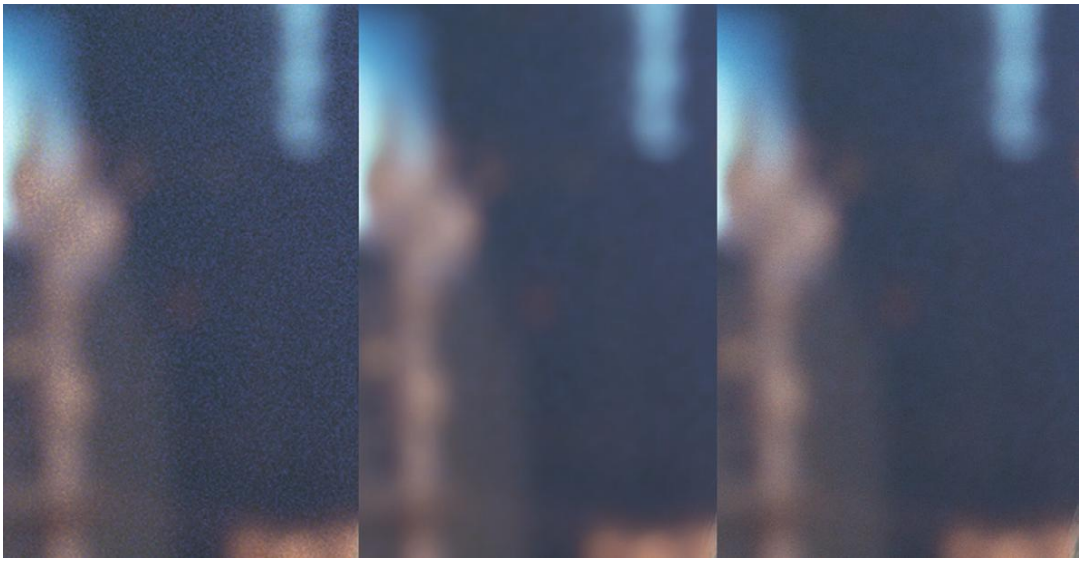


FIG 2.23 Jpeg image, Median filter applied, and noise layer.

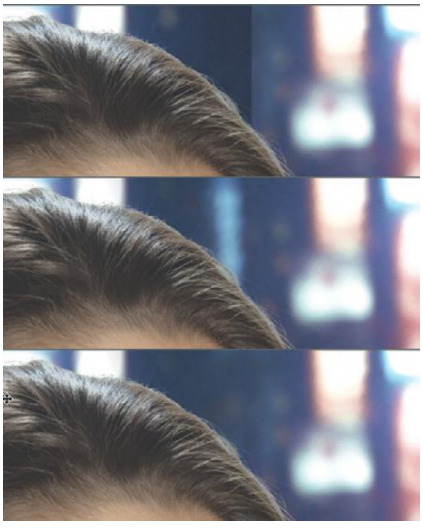


FIG 2.24 Blending the seam and removing distractions.

There is a visible seam above her head, so I'm going to add a layer mask to the top left layer and blend, which reveals a distracting little blue streak that repeats on the left. I'm going to clone this out (Figure 2.24).

When I'm satisfied with my comp of 42nd Street, I'm going to merge the two layers and clip the Noise layer to it. There are a few ways to this: (1) select Create Clipping Mask from the menu in the upper right corner of the Layers panel;

FIGS 2.25, 2.25A Layer stack and clipping mask.

(2) use Option/Alt + Command/Ctrl + G; or (3) just hold down the Option key and hover the cursor over the dividing line between the two layers you want to clip together. When the cursor turns into an arrow with two intersecting circles, click the dividing line to clip the layers together. The top layer will indent slightly, and a bent arrow pointing to the layer beneath will appear just to the left of the layer's thumbnail, indicating that it is clipped to the layer below. We want to do this for two reasons: I don't want the noise layer to affect the right side of my image, and I want to change the blending mode of the 42nd Street group to Normal mode rather than the default Pass-through mode, an explanation for that is coming shortly.

Figure 2.25 shows how the 42nd Street group should look, where it should be located in the Layer stack, and how it looks after the merge and the clipping mask has been applied.

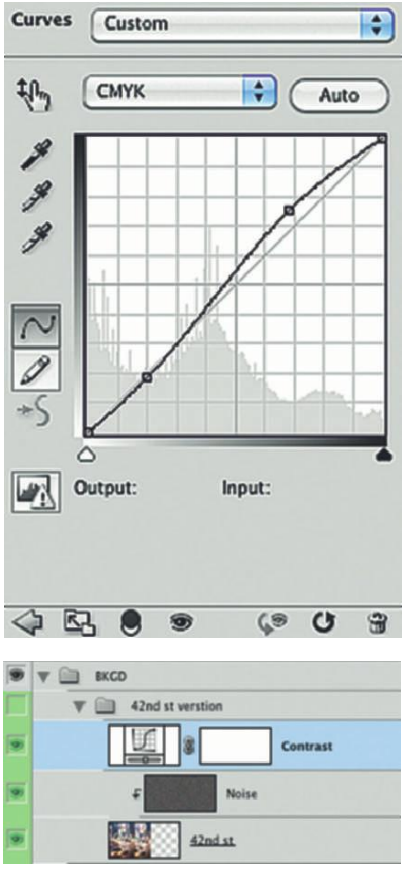
When you set a group's blending mode to Normal, any adjustment layers that you put inside the group will apply only to the layers contained within the group and will not affect any layers beneath and outside of the group. We will be using this technique repeatedly throughout this project (Figure 2.26).

Remember when using the Normal mode that Color layers and 50% layers will still pass through, since they are actually made up of pixels that react in combination with what is under them. (If nothing is under them, they will show up as a flat color.) For example, if you create a group over your Background layer and set its blending mode to Normal, you can add an empty layer inside the group and paint a white circle that will cover the Background layer as expected. If you add another layer inside the group above the first, fill that layer with red, and change its blending mode to Color, the red layer will colorize the pixels in the white square layer, but it will appear as an opaque color across the rest of the image. A 50% gray noise layer set to Soft Light mode will behave in the same way as the red color layer set to the Color blending mode. To remedy this, either clip these layers to a pixel layer or use a layer mask to hide unwanted areas.

To finish off, I put a little S-curve on top of my 42nd Street group, pushing a little weight and a slight bit of contrast (Figure 2.27). I usually color-code alternate versions with green, so I am going to color-code the group green and turn it off.

Before moving on to the next chapter, use File > Save As. . . to save your file as its next version: Vania_Spread_V2.

FIG 2.26 Group on Normal mode.



FIGS 2.27, 2.27A

The Powder Products

Later in this chapter, we will match our color palette to products. As I mentioned, you might want to choose your own color palette rather than just follow mine. You can go out and pick actual products to use as your own palette. Take a trip to your local cosmetics counter and look at the ads. This can help you choose your color scheme. Buy the products they suggest should be used together and take them home to use as your color guide. So let's begin by adding our products to Vania_Spread_V2.

Make a new group just above the BKGD layer and name it Products (Figure 3.0). Go to the Product files folder on your computer and open the file eyeliner_panel.tif. Drag it into your main PSD and name your layer "Eyeliner Panel." This layer belongs in the Product group, but, again, I find it easier to resize to fit if the thing I am resizing is above that which I am matching, so I'm going to drag my eyeliner layer into the FPO group just above the client's eyeliner layer (Figure 3.1) and use Command/Ctrl + T to transform. I lined up the top, and then, while holding down the Option/Alt key, I dragged from the middle handle on the bottom to stretch the liners down and slightly to the right to line it up. When you are finished, drag the Eyeliner Panel layer back to its place in the Product group.

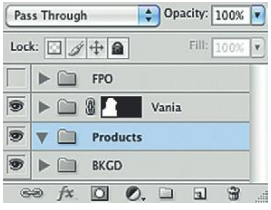


FIG 3.0 Layers panel with new Products group.

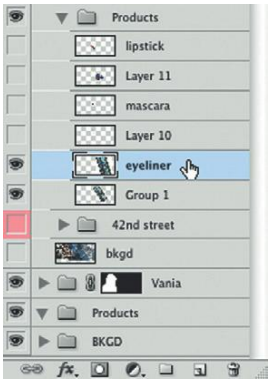


FIG 3.1 Position in layer stack for transforming.

FIG 3.2 Deleting the extra panel.

I leave my Lasso tool on the Normal lasso and hold down the Option/Alt key while lassoing. That way I can lift my pen and the lasso will work like the Polygonal lasso, but I can still continue with the Normal lasso if I hold my pen to the tablet and draw. Take a moment to practice.

To make sure my blue panel underneath doesn't interfere, I'm going to delete the right side that I don't need by lassoing it and hitting the Delete/Backspace key (Figure 3.2). I held down the Option/Alt key to activate the Polygonal Lasso to create the straight line along the panel.

Now I want to quickly remove most of the outer white area, so I'll click Command/Ctrl on my layer thumbnail to load it as a selection. This makes a selection of the layer's *contents* based on transparency. Transparent areas will not be selected (Figure 3.3). Select > Color Range. . . from the menu bar (Figures 3.4, 3.4A). I put the Fuzziness slider on zero and then clicked in the white areas to make my selection. Then I edged my Fuzziness slider up a bit, leaving it on 28, checked the box labeled Invert to select the color rather than the white, and then clicked OK (Figure 3.5).

Now that we have a selection around the liner, let's click on the Add Layer Mask icon to mask out the white. Now we have a pretty good rough silo, and after examination, I feel confident that I won't need anything outside this mask again. So while the mask is selected, I click on the trash can icon and then click Apply in the dialog box that appears to apply the mask (Figure 3.5). Make certain your mask edges are accurate and that you are not throwing away good information before you apply a mask; in this case we're just tossing out white background.

When you make something alpha on a layer (some parts of the layer are transparent), make sure there are no little bits left by putting a temporary

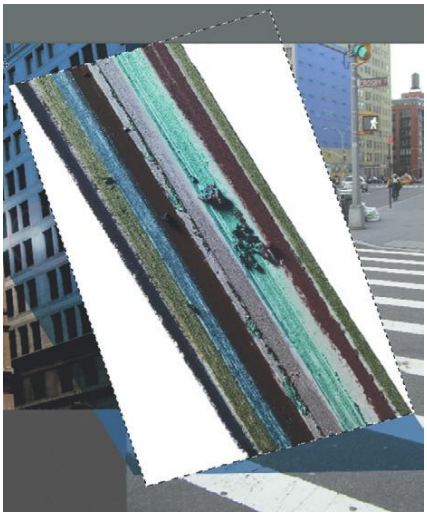
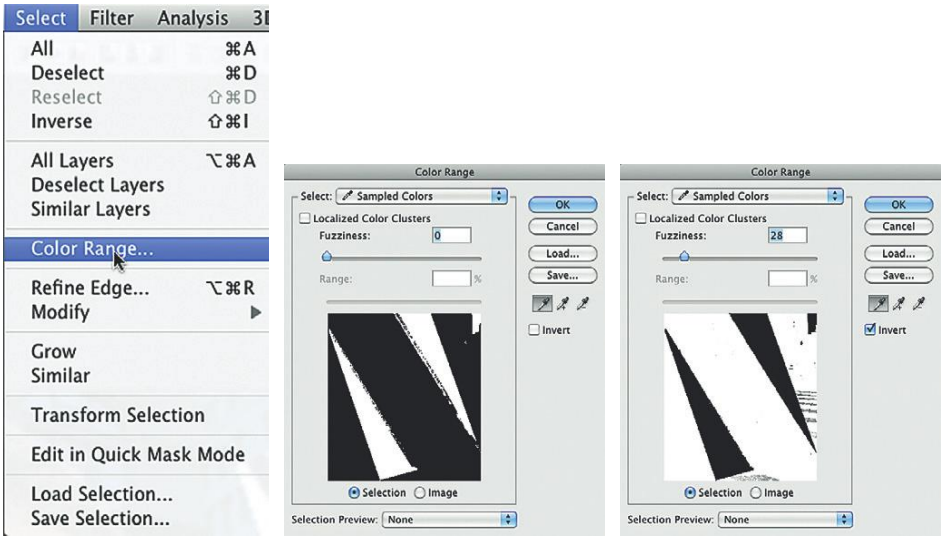


FIG 3.3 Loading the layer as a selection.



FIGS 3.4, 3.4A, 3.4B Color range settings.

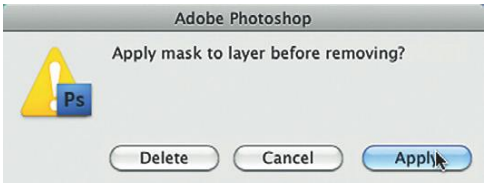


FIG 3.5 Applying the mask.

FIGS 3.6, 3.6A Before and after eyeliner retouch.

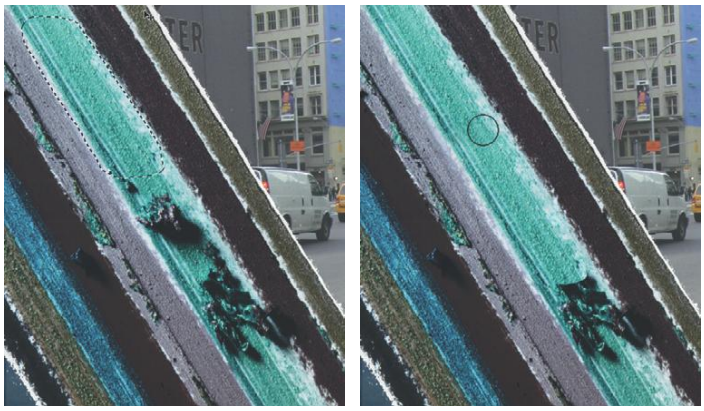
layer under the alpha layer and filling it with black and/or white to help you see if there are any unwanted pixels. When I applied my layer mask to the eyeliner, I found white lines around the outer edge, and had to delete these.

First we're going to start with some major cleanup. The client wants "clean, rich, and textural; keep some organic feel, but make the colors meet up, leaving no space between them," so we have a lot of structural work to do. I think it will help to see the before and after before I explain how I got there (Figure 3.6). This will be edited further and the colors corrected, but for now this is a good start.

Name your layer Original, and then duplicate the layer in case we want to undo something later. Turn the bottom duplicate off and color-code it red. Name your new layer "liner Ret".

I started with the big clumps that need to be removed. I then began picking up good pieces and dropping them over the areas I wanted to replace. In Figure 3.7, I lassoed a good area and dragged it over one of the clumps and erased the edge a bit to integrate with a soft-edged erasure at around 60% flow.

When I moved the piece to its new spot, it was a bit lighter than the surrounding areas, so I hit Command/Ctrl + M to bring up a curves adjustment and darkened it until it matched its new position (Figure 3.8). When I'm satisfied, I will merge (Command/Ctrl + E) it into my eyeliner copy. When you merge layers, always keep a sharp eye on the results of the merge, making sure nothing changes as you do it. If blending modes are involved in either layer, something could easily shift if there is transparency involved.



FIGS 3.7, 3.7A Picking up good parts to cover bad ones.

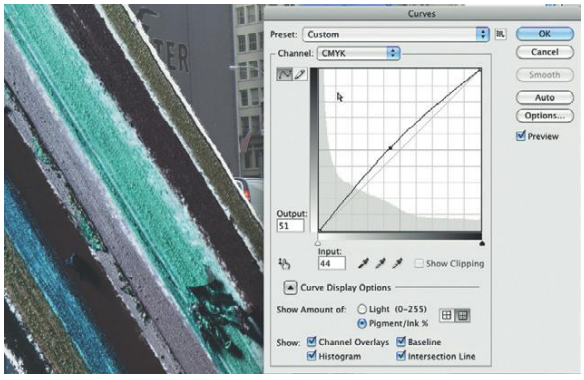
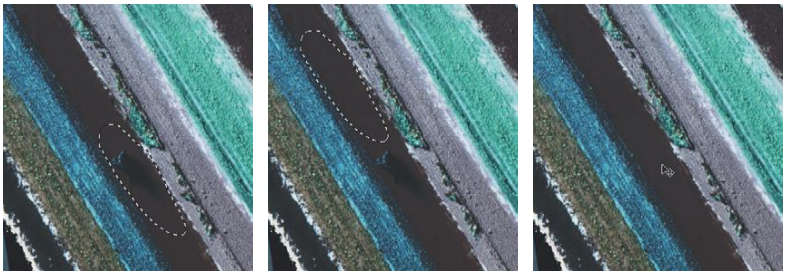


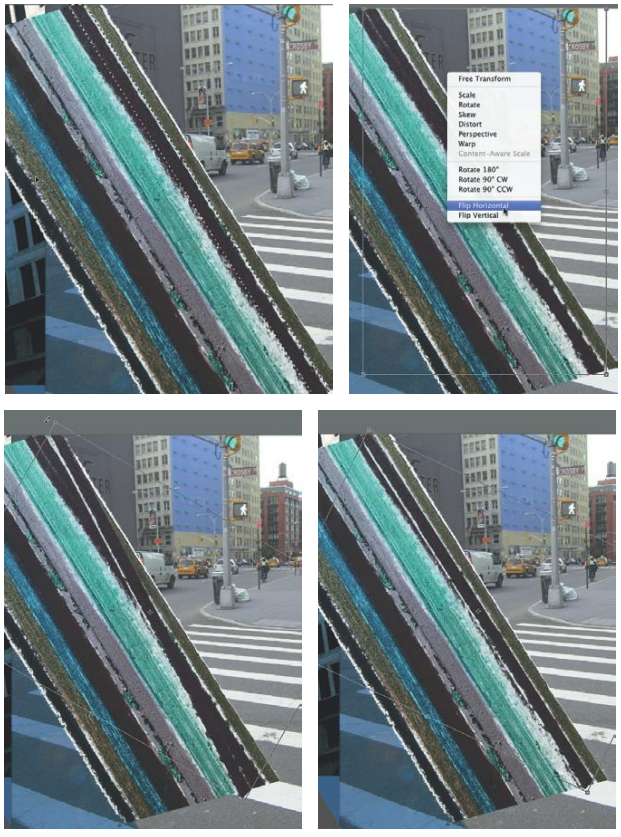
FIG 3.8 Using a curve to adjust a stolen piece of image.

I continued this way until I removed all the major clumps, and then I used a straight (other dynamics off/Transfer in CS5) Clone tool set to 100% flow to carefully clone over any unattractive bumps I don't like and began to bring the colors together. I don't want any white in between the individual colors. This piece of the image requires major retouching, and I had to use a variety of tricks to get to the end result.

Keep picking up pieces and laying them in to fill in the gaps. You can copy good bits of the image to precisely match the areas you're fixing. Lasso the area you want to replace, and then move the marching ant selection by clicking inside the selection with the Lasso tool still active (don't switch to the Move tool). Then drag the selection to the area you want to copy from. Use Command/Ctrl + J to copy the piece to a new layer, and then switch to the Move tool to move the new piece into place. You can also grab a piece that looks good and transform it into a new spot (Figure 3.9).



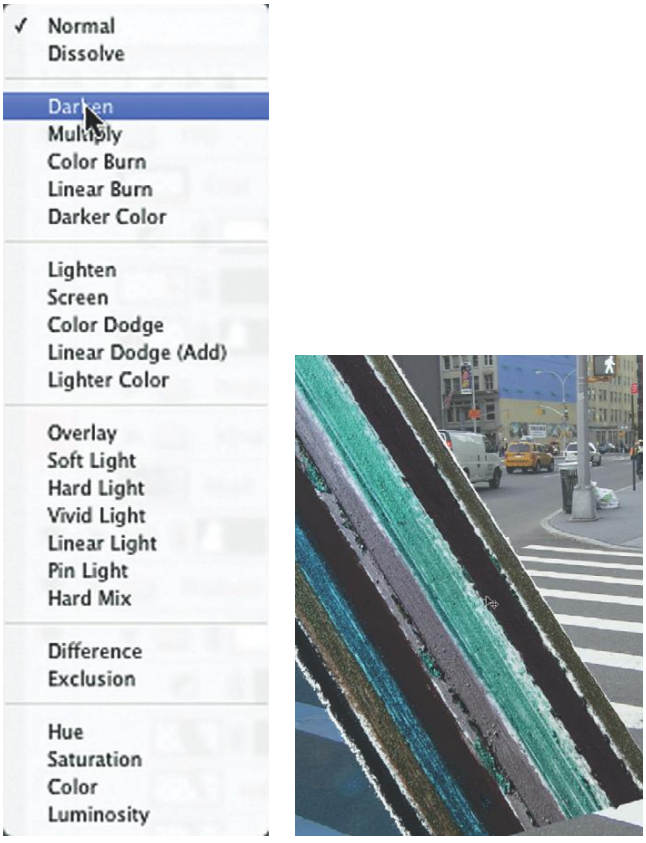
FIGS 3.9, 3.9A, 3.9B Lasso an area you want to replace, move the selections, copy, and drag to replace.



FIGS 3.10, 3.10A, 3.10B, 3.10C Selecting and replacing.

One of the major challenges in the eyeliner retouching is to not have any repeated patterns. Keep an eye out for anything like this, and break them up if you encounter them. Pick up little pieces and turn and rotate them, dodge and burn, flop pieces over—whatever you have to do to avoid the dreaded repeat.

In many areas I relied on the Darken blending mode to help me out. I selected a strip of brown and flipped it horizontally with my Transform tool and rotated it into place (Figure 3.10). When I had it where I wanted it, I set the layers blending mode to Darken to drop out the white bits. Always do whatever is necessary so there are no repeats (Figure 3.11).

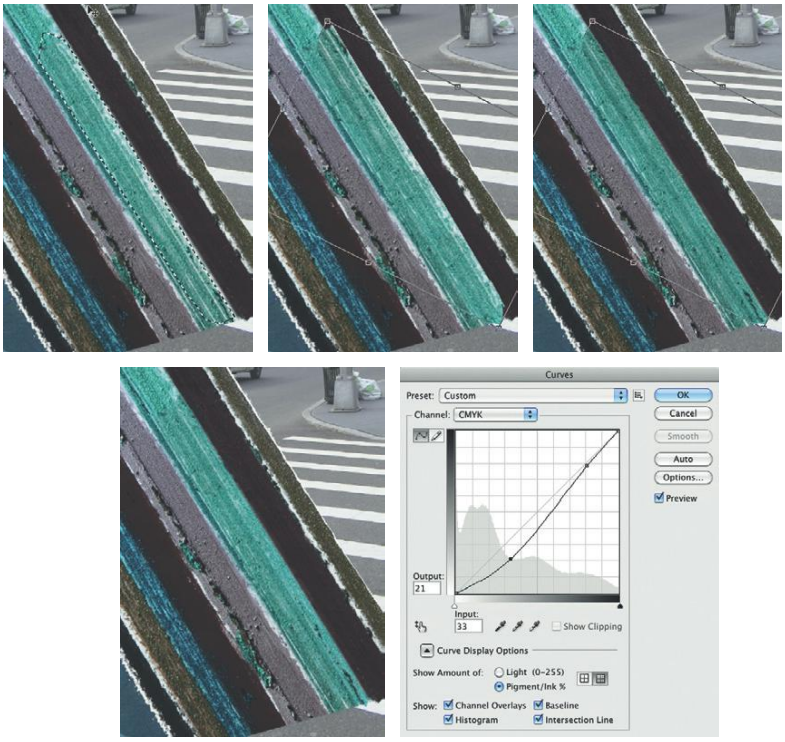


FIGS 3.11, 3.11A Darken mode.

Figure 3.12 shows another example of using the Darken blending mode to drop in a darker color and cover over white. I selected an area of the blue liner and flipped it horizontally and set the layer blending mode to Darken. In this case the color was a bit *too* dark, so I brought up a curve (Command/Ctrl + M) and lightened it a bit.

You may find your eyeliner colors look a bit muddy, but don't worry about that right now. Just make sure that as you work, you are doing everything you can to avoid smudging the pixels. Be careful when cloning; use a high Flow percentage, and try not to clone repeatedly over the same spot. We are going to do a great deal of sharpening on this layer to get the texture the client wants, so if we smudge a little bit, it's not the end of the world.

Some strips—the turquoise, for example—were much wider than others, and we don't want this. I made mine closer in size by widening some strips and slimming up others. I did this by picking up the strips where their edges met and moving them over.



FIGS 3.12, 3.12A, 3.12B, 3.12C, 3.12D Stealing areas, replacing, using Darken mode, and correcting density.

In the violet strip I wanted to get rid of the green clumps, although I decided to keep a bit of the ridge texture. I still wanted it to be one color, so I sampled the violet color with my Brush tool (Option/Alt-click on the image with the Brush tool to sample a color) and painted it with the Brush tool set to Color mode (Figure 3.13).

I want to keep the textured edge on either side, but I need to get rid of the white that is clinging to it. To do this, I duplicated my retouched copy, so now I have three eyeliner layers: the bottom one "original," which is turned off and coded red; my Liner Ret layer; and the Liner Ret copy (Figure 3.14).

I'm going to set the Blending mode for the Liner Ret layer to Multiply and rename it "Multiply." Next, I'll click on my Liner Ret copy layer to make it active and attach a layer mask to it. Carefully brush away the white by painting with black on your layer mask on either side of the liner (Figure 3.15).

I can't walk you through every step on this because it's made up of a thousand little steps, but if you use your eye and your artistic sense, you'll get there.

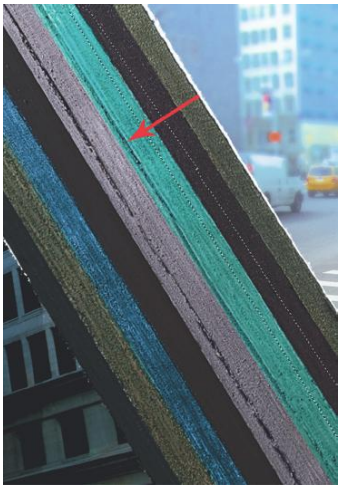
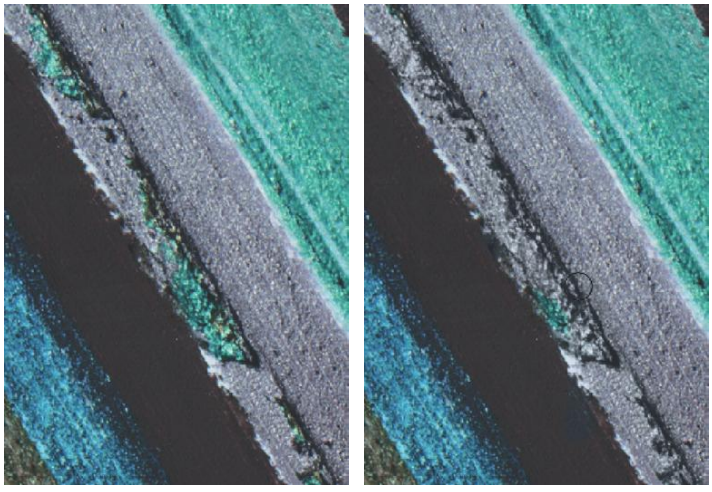


FIG 3.13



FIGS 3.13A, 3.13B Painting with Color mode.

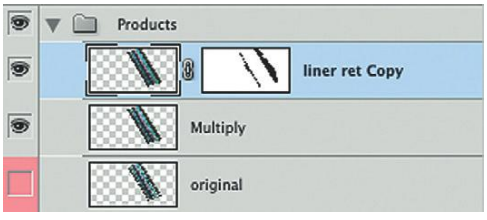


FIG 3.14 Layer stack for liner with Multiply.

Use the tools I described and play around with it until it looks right. Remember that we are going to add sharpening and texture and then color-correct it as well, all of which will help it look fabulous in the end. At this point, though, it should look something like Figure 3.16.

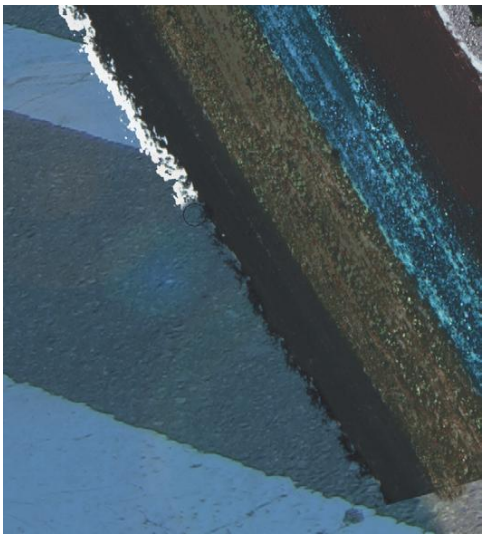


FIG 3.15 Masking out the liner edges.

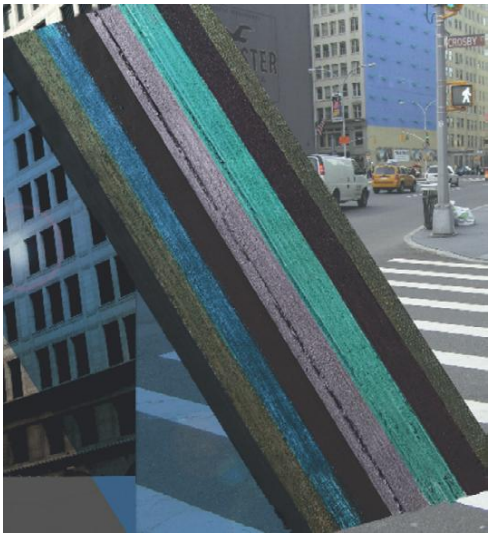
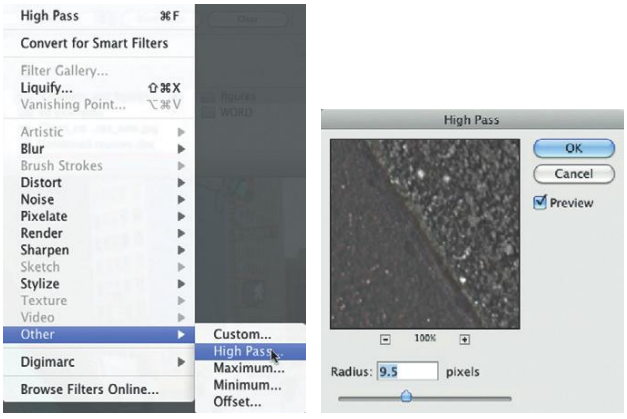


FIG 3.16 Liners after structural retouching.

Enhancing Texture

Duplicate the Liner Ret copy layer and select Filter > Other > High Pass (Figure 3.17). I chose a radius of 9.5. Usually for a high-resolution file, I use a radius of between 8 and 10. Click OK to apply the high-pass effect, and now your liners layer has a funny gray color. Some people like to desaturate the high-pass layer by bringing up the Hue Saturation adjustment and sliding the saturation slider all the way to the left (Figure 3.18) or just hit Shift + Command/Ctrl_U, which will desaturate the active layer. It's a good idea to do this to minimize strange rainbow effects that can occur with this technique, but I must admit I don't always do it, since sometimes, depending on the image, I rather like those nuances. That's just me, though.

You now have two options: you can set the blending mode of your high-pass layer to either Overlay or Soft Light. The difference is that Overlay gives



FIGS 3.17, 3.17A High-pass filter.

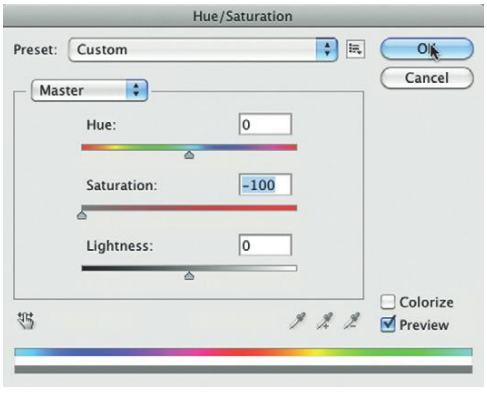
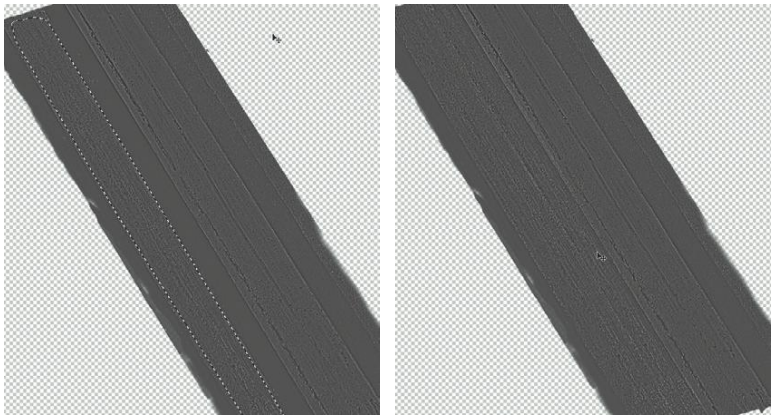


FIG 3.18 Desaturating with Hue Saturation.



FIGS 3.19, 3.19A Stealing high-pass texture.

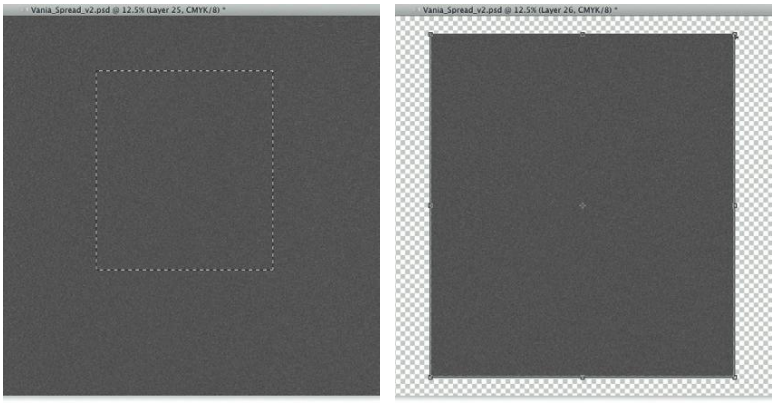
a more intense effect and Soft Light gives a more refined one. Each has its place. Let's go for Overlay, since we really need to pop some serious texture in there.

Now toggle your high-pass layer on and off. See the sharpening effect? And the added texture is really helping. The problem now is that we don't have equal texture throughout. The browns and the dark blue have less texture than the light blue and green. I'm going to duplicate some good texture areas from my high-pass layer and drag it on top of the spots that still need a bump to further exaggerate the texture.

Turn off all the layers except the high-pass layer by holding down the Option/Alt key and clicking the eyeball of the high-pass layer. Now you can see where the texture lives. Lasso the texture, turn all the layers back on, and use Command/Ctrl + J to copy the selection to a new layer. Then switch to the Move tool and drag it over onto the areas that need it (Figure 3.19).

I turn all my layers back on before I use Command/Ctrl + J by again holding down the Option/Alt key while I click on the eyeball of the visible layer. If I don't turn everything back on and I Command/Ctrl + J the lassoed piece of image to a new layer, Photoshop will no longer let me Option/Alt-click the eyeball to turn all the layers back on, and I'll have to do it manually. That's one good reason to always color-code the layers that are meant to stay off. Also, you might get the dreaded "Layers inside the groups turned off" problem again! Tip: If you've only done a Command/Ctrl + J, you can also undo or step back in the history to where you made your selection. Option-click the eyeball to turn the layers back on and then redo your Command/Ctrl + J.

Again, I can't give you step-by-step directions for this. If I redid this file five times, I would do it five different ways. What matters is the outcome. We want an even but organic—that is, natural looking—texture in the liner and no discernable patterns.



FIGS 3.20, 3.20A Transforming noise.

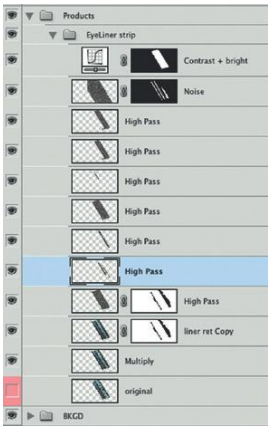


FIG 3.21 Eyeliner layer order.

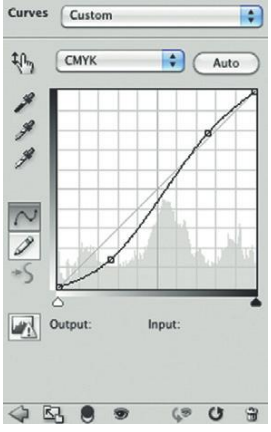


FIG 3.22 Contrast + Brightness curve.

I found that I needed to create a little "fake" texture as well, so I added a layer filled with 50% gray, set its blending mode to Soft Light, and added noise similarly to how we did the 42nd Street background. But this time I felt the noise was too small and fine for the kind of texture I needed, so I transformed it to make it larger. I selected a piece of the noise layer with the Rectangular Marquee tool and used Command/Ctrl + J to copy it to its own layer (throw away the first noise layer you got this from) and transformed it, Command/Ctrl + T, to a larger size (Figure 3.20). If the first transform is still too small, repeat the process until the noise/texture matches the texture of the liner. Now you can add a mask to the noise layer, fill it with black, and paint it in with white to bring it back where you need it.

To finish up, I added a Curves Adjustment layer to boost the contrast and brightness, naming it "Contrast + Brightness." I put all the eyeliner layers in a group and named it "Eye Liner Strip" (Figure 3.21). The curve looked like Figure 3.22.

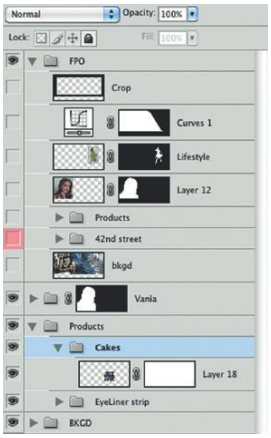
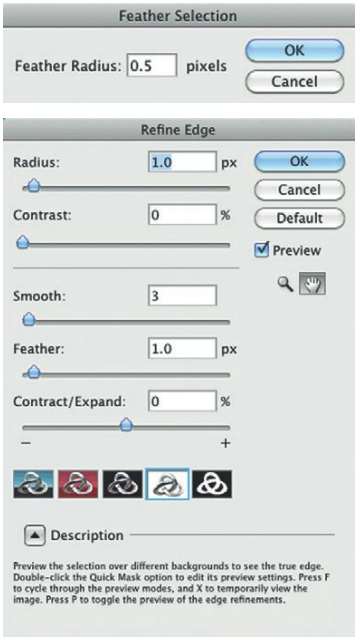


FIG 3.23 Layers panel with Cakes group on normal blending mode.

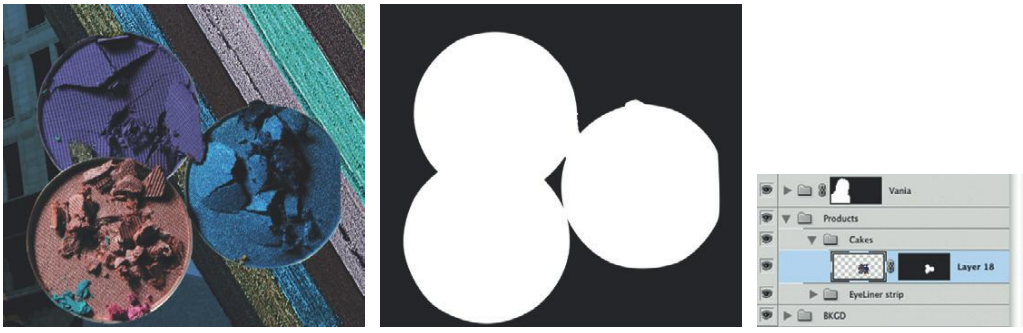
FIG 3.24 Saving the Cakes path.

Now let's add the cakes to our Products group. Go to the Product folder on your computer and get the Cakes.tif file. I turned on the Product folder inside the FPO group so I can see the client's layout and then dragged my Cakes file on top of the FPO group. Hit Command/Ctrl + T to resize the cakes to fit the comp. When satisfied, drag the cakes into your Products group and drop it in above the eyeliner group. Drag the Cakes layer to the New Group icon at the bottom of the layers panel to create a new group and name it "Cakes." You can also do this by selecting one or more layers and hitting Command-G. Set the Cakes group blending mode on normal, as we did for the 42nd Street background. Click on the Add Layer Mask icon to add a layer mask to the cakes layer (not the group, but the layer with the cakes on it) (Figure 3.23).

Use the Pen tool to outline the cakes, and go to the Paths panel and double-click on the Work path and name it to save the path (Figure 3.24). If you don't name the path, it will be deleted the next time you use your Pen tool. Control/right-click inside the Pen tool outline and choose Make Selection and adjust the feather from the menu that appears, or hit Command/Ctrl + Return/Enter, and either adjust the feather by hitting Shift + f6 or Option/Alt + R for the Refine Edge dialog box (Figures 3.24A, B). I set the feather to 0.5 and clicked OK. Now we have a selection of the cakes, but we want a selection of the background, so hit Shift + Command/Ctrl + I to "inverse" the selection. (This is Photoshop's term from Select > Inverse from the menu bar, meaning to "invert" the selection.) Make sure the mask on the cake layer is selected, and fill with black to mask out the cakes (Figure 3.25).


Feather Selection
Feather Radius: 0.5 pixels
OK
Cancel
Refine Edge
Radius: 1.0 px
Contrast: 0 %
Smooth: 3
Feather: 1.0 px
Contrast/Expand: 0 %
OK
Cancel
Default
Preview
Description
Preview the selection over different backgrounds to see the true edge. Double-click the Quick Mask option to edit its preview settings. Press F to cycle through the preview modes, and X to temporarily view the image. Press P to toggle the preview of the edge refinements.

FIGS 3.24A, 3.24B Feather selection and Refine Edge dialog boxes.



FIGS 3.25, 3.25A, 3.25B Cakes silo'd, mask, layers panel with mask attached.

It will be easier for me to deal with the edges of the cakes as I retouch them without the mask. For protection, I will duplicate the cakes layer, name the bottom one "Orig," and the duplicate "Cakes Merge," leaving Orig turned off and color-coded red. I'm 100% sure I won't need the masked-out areas of the cakes layer, so I'm going to apply the mask and convert the cakes to an alpha layer. To do this, click on the mask to make it active, click on the trash can, and then click Apply in the dialog box that appears.

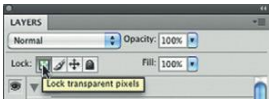
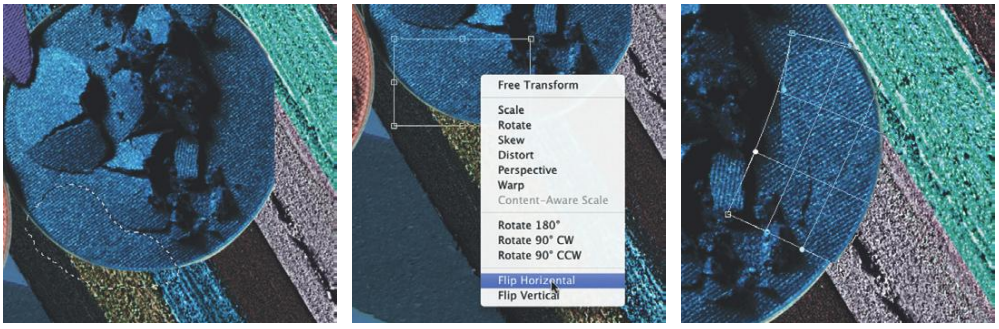


FIG 3.26 Lock Transparent Pixels icon.

I'm going to paint on the edges of the cakes with the brush set to Color mode, but I don't want to paint outside the cakes, so I'm going to click on the Lock Transparent Pixels icon at the top of the Layers panel first (Figure 3.26). Now I

FIGS 3.27, 3.27A, 3.27B Painting with color and cake repairs.

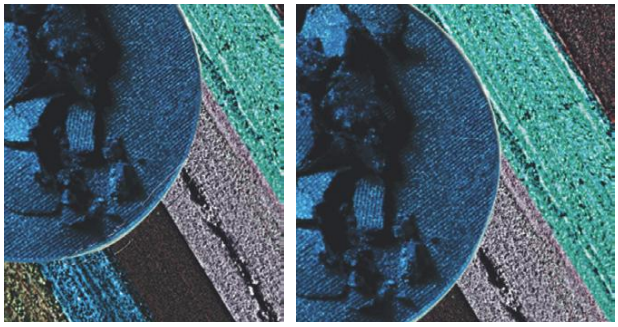


FIGS 3.28, 3.28A, 3.28B Replacing a missing edge.

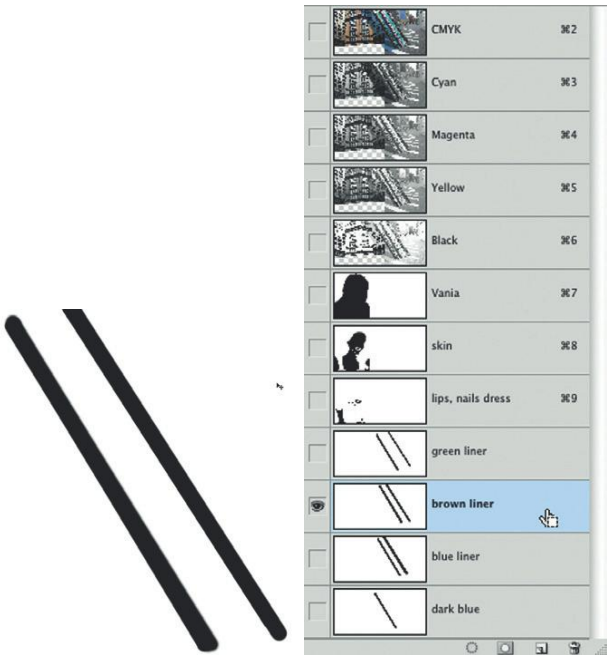
can only edit pixels and not transparent areas (this works like a magic clipping path). I painted out the various different colors, so only the three main colors remain; I changed the turquoise pieces on the pink to the purple color and the green on the purple to pink. I used my Clone tool set to 100% flow and opacity for cleanup. Figure 3.27 shows where I painted with Color mode.

To fix the missing right edge of the blue cake, I stole a piece from the left side and warped it onto the right. I erased a little to make it blend (Figure 3.28). Be sure to match the density of the area that it is fitting into. I used a curve to darken my new piece down a little and adjusted the density of the edges to match. There was a dull swatch of edge that needed a little shine, so I grabbed a piece from the bottom edge and fit it into place (Figure 3.29). I also took a brush with the foreground set to white and gently painted a bit of a highlight all along that left edge. It was easy because I had locked the layers transparency and could just swipe the edge and not worry about painting in the background. When I finished repairing the edges, I merged it into the Cakes Ret layer.

Next, we need to make masks for each of the cakes and the individual colors in the Liner Strip, so move over into the Channels panel and create a new



FIGS 3.29, 3.29A Continuing a shiny edge.



FIGS 3.30, 3.30A Brown Liner mask and Channels panel.

alpha channel. I masked out the Liner strip first. Make separate alpha channels for the green, brown, blue, and dark liners by painting them in (Figure 3.30).

Now for the cakes. Hold down the Command/Ctrl key and click on the thumbnail of the Cake Ret layer to load it as a selection. I'm going to start with the purple cake. I'll use the Elliptical Marquee tool to subtract the areas I don't want selected by holding the Option/Alt key as I drag my Marquee tool. While still holding the Option/Alt key, hold the space bar down to move your selection marquee into place. I took out the pink first and then the blue. I will

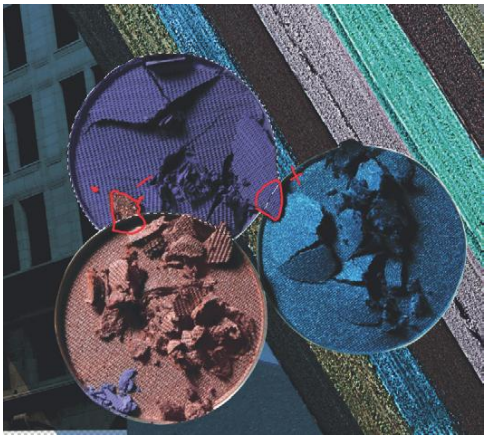
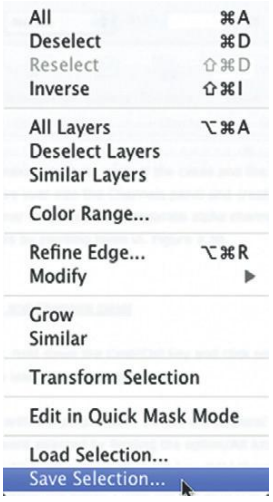
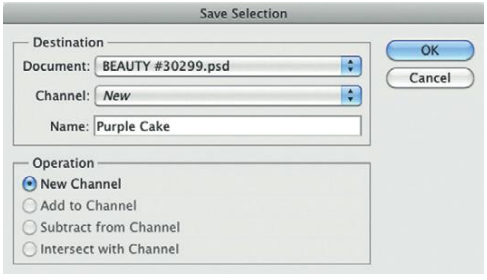


FIG 3.31 Adding and subtracting elements to the selection.





FIGS 3.31A, 3.31B Saving a selection to the Channels panel.

use my lasso with the feather set to 1 pixel to finish the selection (Figure 3.31) and then choose Save Selection from the menu bar, name it "Purple Cake," and click OK (Figure 3.31A). Lasso the little piece of purple that is on the pink cake and add it to the purple cake channel mask by filling the selection with black on the Purple Cake channel.

To make a mask for the pink cake, I repeated the process of loading the Cake Merge layer as a selection, but this time I already have the purple cake isolated as a channel mask, so I can subtract the purple cake channel from the selection. Hold down the Option/Alt and Command/Ctrl keys, and click on the thumbnail of the purple cake channel to subtract it. For the blue I again used

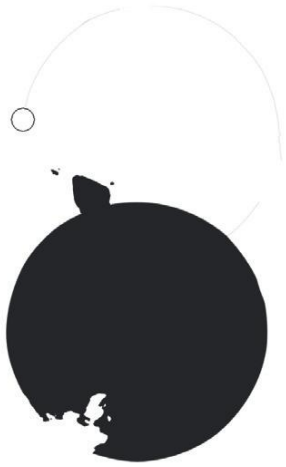


FIG 3.32 Cleaning up the mask.

my Elliptical Marquee holding option to subtract it from my selection. Make a new Channel and name it "Pink Cake" and fill your selection with black. Now it's easy to get the final blue cake; load the Cake Ret layer and hold Option/Alt + Command/Ctrl while clicking on each of the pink and purple channel mask thumbnails to subtract them, and you're done! Make a channel mask for the blue cake. Look at the individual masks closely and make sure there are no telltale lines; if there are, clean them up (Figure 3.32).

Now we are ready to do our preliminary color work. I did color on my cakes first. At this point in the retouch, if you have chosen your own color panel and have products that you want to use as your guide rather than using mine, that's fantastic. Do your best to look carefully at the product, holding it in good light to match.

In the absence of a good-quality light box, use bright daylight and don't stand next to any brightly painted walls! Another thing to keep in mind while doing color corrections is to work in a semidarkened room and always have the same amount of darkness each time you work. If you can, install dimmers in your workroom, and make a mark on the round dimmer to match with a corresponding mark on the light plate so you can set the dimmer to the same spot every time you work. No windows is best, although I have windows at the back of my studio. I cover them with special blackout drapes during intense color work.

I would normally be looking at the products themselves to match my color, but I've chosen some Pantone colors that come close to my actual in-hand products, so you can match along with me if you have chosen to do so. My go-to colors for the three cakes are Purple-Pantone Process Uncoated DS 190-3 U, Pink-Pantone Solid Coated 488 C, and Blue-Pantone Solid Coated 653 C.

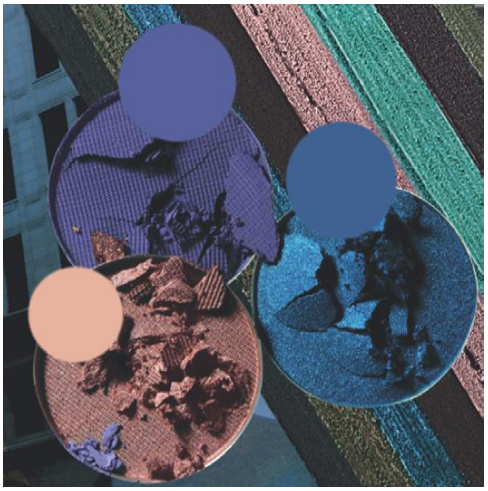


FIG 3.33 Empty layer with Pantone colors for matching cakes.

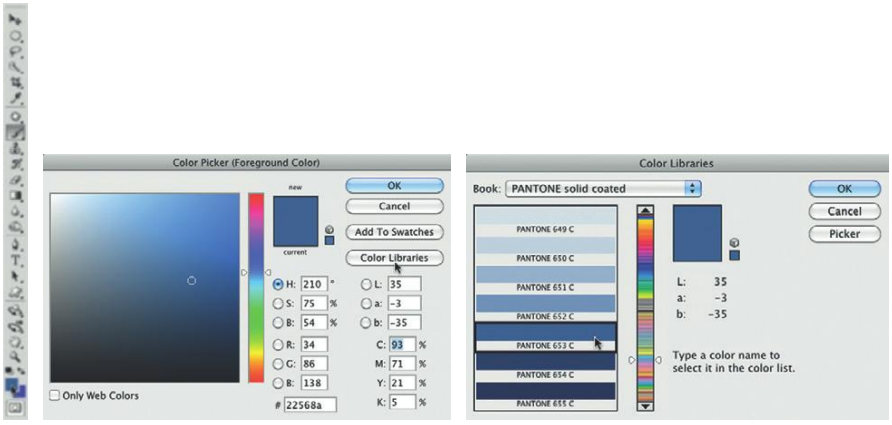
Knowing this, I made an empty layer above my cakes so I can store these colors in my file to match my cakes to them.

Navigating to the Pantone colors can be tricky. You have to click the Color Libraries button and pick the right family of colors from the pop-up menu and then click in the appropriate blue band to get near the color you want. (The color you want may not even appear in the dialog box.) Click one of the colors in the list and use the up/down arrow keys to navigate to the color you want.

Click on the foreground color in the Tools panel to bring up the Color Picker and navigate to the selected Pantone color (Figure 3.34). Once I found the color, I made a little Marquee selection on my empty layer and filled it with my Pantone color (see Figure 3.33).

When matching a color to an example color, I always pull the example into my file rather than *next* to my file. For example, if I want to match the hair color of a girl in a separate shot, I will cut out a piece of the hair and drag it into my file so it's right on top, next to the hair I'm color-correcting. It's the best way to make sure you are dead on with your color.

Color correction is an individual sport. Why I ended up using the corrections I did was through trial and error. As I experimented with different adjustments to correct the blue, I kept creating too much contrast, and my cake looked "crunchy." That's basically the term you will hear when something has too much digital noise or sharpening. In the end I decided to sway the blue closer to my target blue with a Solid Color Fill layer with the blending mode set to Color. This has the same effect as filling with color on an empty layer set to Color Blending mode. I tried using the blue Pantone color, and logic would tell you that this might work, but it didn't. The Pantone color moved it closer, but there was a red overtone, and it felt dull. I tried setting my blending mode to Hue, which could also work, but although the blacks got a little richer, the blue wasn't any better. I switched back to the Color Blending mode because even though the blacks are a little dull right now, at least it's pushing some color in there. I found a blue with heavy black overtones and *no* yellow



FIGS 3.34, 3.34A, 3.34B Navigating to the Pantone color.

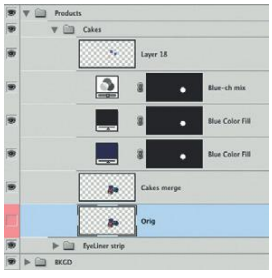
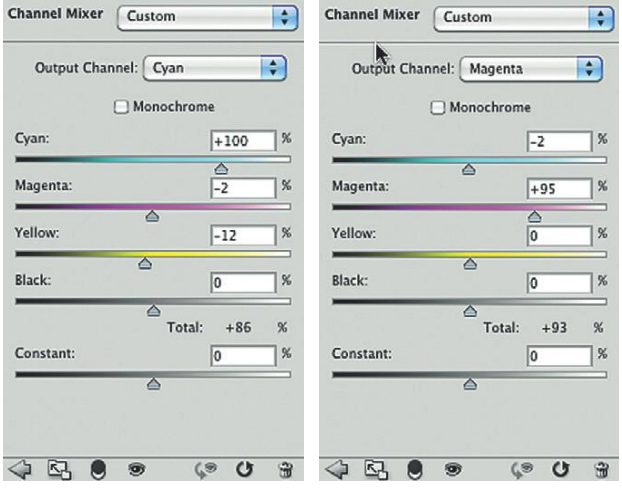


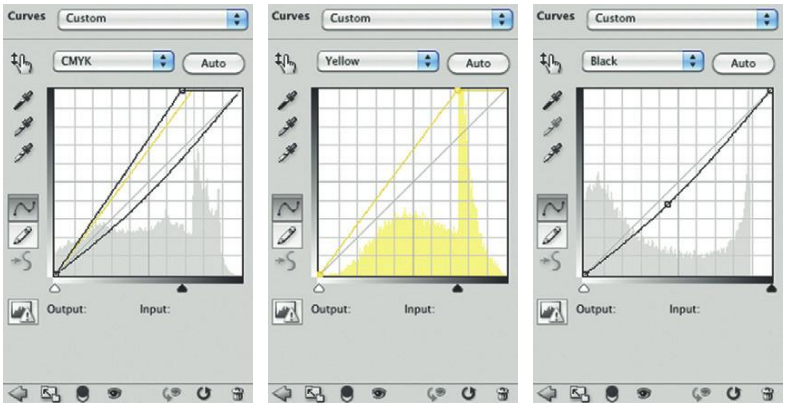
FIG 3.35 Layers panel.



FIGS 3.36, 3.36A Channel Mixer settings.

(C/100, M/81, Y/0, B/73) that pushed it closer, albeit not perfectly on the target Pantone. I had to drop the opacity of my Solid Color Fill layer to 50% and then added a 100% black Solid Color Fill layer at 10% opacity to take just the tiniest edge off the saturation of the blue. Last, I decided on a Channel mixer adjustment that brought it home with adjustments in the cyan and magenta channels (Figure 3.36). I named the CCs "Blue CC" (Figure 3.35).

The pink was too dark and saturated. To correct it, I added a Curves Adjustment layer and set its blending mode to Screen (I like using Screen) and brightened the CMYK master curve and pulled out some yellow



FIGS 3.37, 3.37A, 3.37B Curve adjustments for pink cake set to Screen mode.

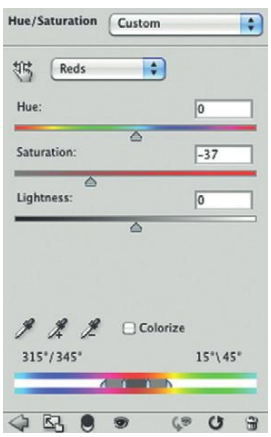
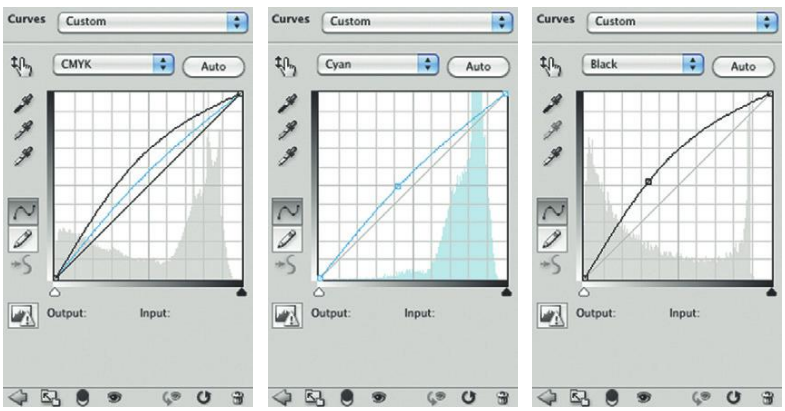


FIG 3.38 Desaturating the reds.

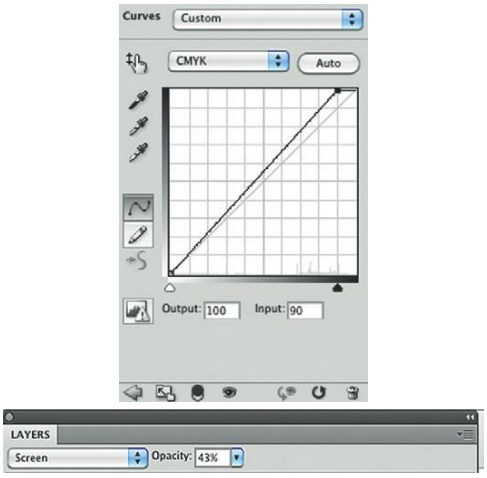


FIGS 3.39, 3.39A, 3.39B Curve adjustment for purple cake.

(Figure 3.37). The shadows were still too hot, so I desaturated the reds a bit with a Hue Saturation Adjustment layer (Figure 3.38).

The purple was more straightforward, basically too red and too open. "Open" is the term we use in retouching to mean how much light an area is getting. A common retouching instruction would be to "open up the shadows," meaning to add "light" or brighten the area. A simple Curves adjustment was all I needed (Figure 3.39). Don't forget the purple crumbs on the pink cake. I just added some weight with a Curve, pushing up the master CMYK curve and leaving the color channels alone.

Overall, I think the cakes need some brightness to pop them up a bit, so at the top of the layer stack I put a curves layer with the blending mode set to



FIGS 3.40, 3.40A Brighten cakes overall with Screen.

Screen, dropped its opacity to 43%, pulled the black end point to the left to steepen the curve line, thus adding contrast, and named it "Brighten" (Figure 3.40). Remember that we don't have to put a mask on the Brighten curve because it is inside a group with the blending mode set to Normal.

The last thing I want to do before moving on to the Liner strip is to add a drop shadow. Now, because of the Normal setting of the group, we must make our shadow outside and below the Cake group. Load the Cakes Merge layer as a selection by Option/Alt-clicking on the Cakes Merge layer thumbnail, and then make a Curves Adjustment layer *beneath* the Cakes group. Double-click on the Curves Adjustment layer (just to the right of the name, not on the thumbnail or mask) to bring up the Layers Styles panel (found also in the menu bar Layers > Layer Style or from the fx menu at the bottom of the Layers panel). Click on the words "Drop Shadow"; the box will become checked, and the Drop Shadow interface will appear (Figure 3.41). I set my angle to 124, and distance, size, and spread to 38, 45, and 70, respectively. Click OK to accept.

Now I want to separate the shadow effect from the curve so I can drag it out a bit more. Select Layer > Layer Style > Create Layer from the menu bar. This command converts the style's effect into pixels on a separate layer, a very handy little trick to know (Figure 3.42).

Now that the shadow is rendered as a pixel layer, you can throw away the curves layer. I named my layer cake shadow and used the Move tool to drag it down and to the right slightly to make it more pronounced. Turn off the layer containing the example Pantone colors, and color-code it red for Off. Don't throw it away. If the client or your boss wants to check your color, you'll have it right there.

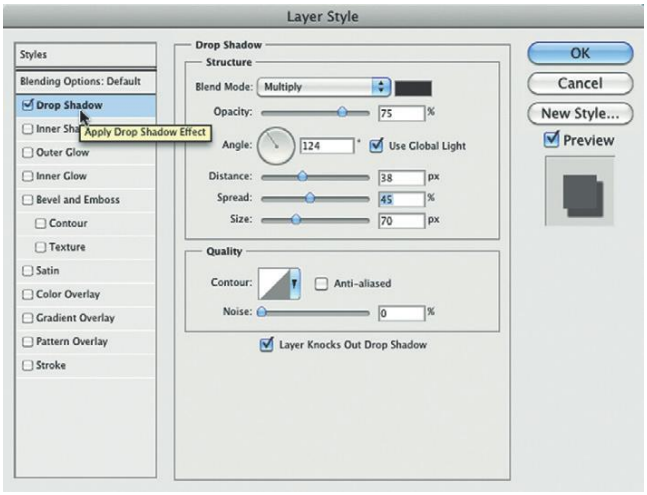


FIG 3.41 Layer Style panel with Drop Shadow settings.

FIG 3.42 Creating a layer from a Layer Style.

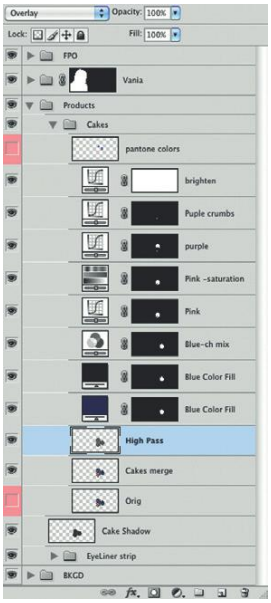


FIG 3.43 Current Layers panel state with High pass layer set to Overlay.

FIG 3.44 My retouched and color-corrected cakes.

Eyeballing my work, I decided to clean up the cakes a bit more and add some punch with a high-pass layer set to 9.5, and this time I used Overlay (Figure 3.43) rather than Soft Light. I might have to tweak something later, but it doesn't look bad for now (Figure 3.44).

Eyeliner Strip

First, I set up groups for each of my colors and attached a mask to each group (Figure 3.45). The client direction is to use the colors as we see them; just make them clean and make them pop, and separate the colors so none of them are exactly the same. The darkest color is charcoal, not full-on black. Remember that we want them cleaner, but we don't want neon colors; they should be understated and smoky. Again, if you are using your own set of products, you can follow your own palette here.

I started with the greens and needed to shift them apart because they were too similar. To the far right green, I added a touch of cyan with a Curves Adjustment layer, and for the far right I took out a little cyan and magenta with a separate Curves Adjustment layer. The mask I have on the green group encompasses both greens, so I just loosely lassoed the green I wanted to correct before adding my Curves Adjustment layer (Figure 3.46).

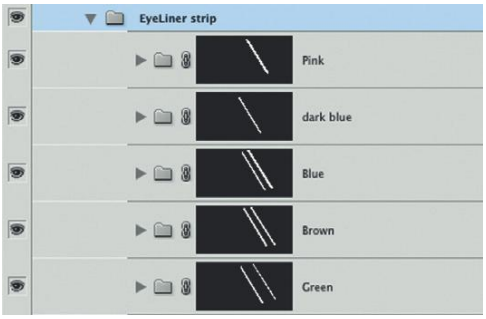


FIG 3.45 Eyeliner color groups with attached masks.

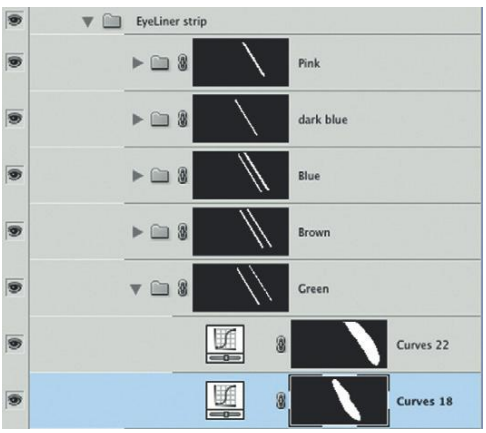


FIG 3.46 Creating the masking group.

For the brown I left the far left one alone and added a little warmth to the right one to differentiate them. I did the same for the blues; I like the far-left blue, but the right more turquoise blue looks a little dirty, and I don't like the yellow tones in it. To equalize it, I got my Brush tool and Option/Alt-clicked a cleaner area of color to sample it. Then I added a solid color fill layer, clicked OK to accept the color, and set the layer blending mode to Color. This evened up my color. I still saw a little yellow on the bottom of the strip, so I toned it down with a curve (Figure 3.47). I didn't want my color fill layer to affect the darker blue strip so I just lassoed it and clicked on the layer mask thumbnail and then filled my mask with black in that spot.

The dark blue was too deep and needed to be more charcoal, meaning it should be a bit more gray and less black. I pulled the CMYK master curve down a few points to lighten the strip, which did the trick.

The pink needed the most correction. It looked very gray and leaned toward violet, so again I used a Solid Color Adjustment layer set to Color

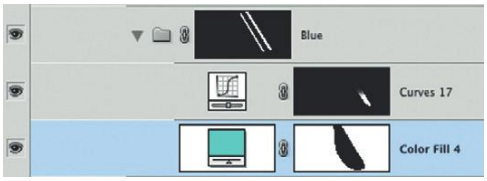


FIG 3.47 Blue group with color fill layer.

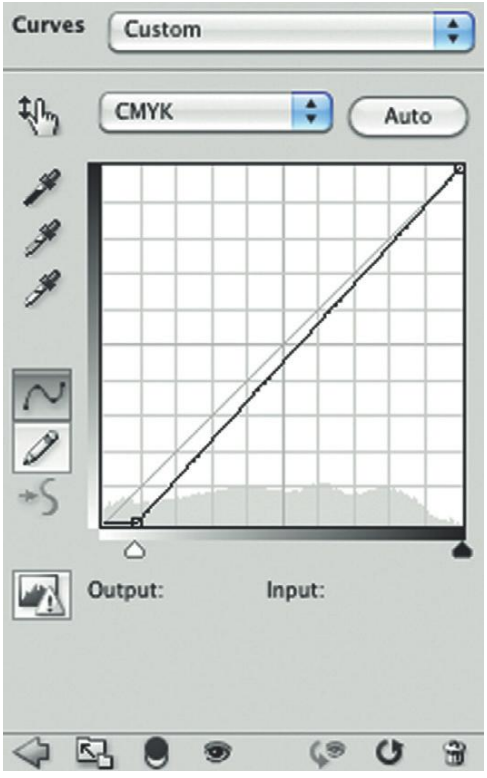


FIG 3.48 Curve to pop pink eyeliner.

mode. I chose the pink Pantone color the client gave me for the pink cake and dropped the opacity to 65%; then I added a little pop with the Curves Adjustment layer shown in Figure 3.48.

We very well may need to revisit this section of the image. It feels a bit understated, but we need to see how it's going to look once we've added the other elements of the composition.

This page intentionally left blank

The Tube Products

Your image should now look something like Figure 4.0. In this chapter we add our products. I started with the Lash tube. Go to the Products files folder and open the files Lash tube.tif, Lash_wand.tif, Lash_new_tip.tif, and Lipstick_tif. We will use the pen tool to select and remove each product from the white background on all the files except Lash_new_tip.tif. Do not include the tip of the Lash wand in your pen outline, since we will be replacing it anyway.

Make a selection from your path outline (you can just Command/Ctrl-click on the path thumbnail) with zero feather; we want the products to have nice, clean, sharp edges. While the selection is active, double-click on the Background layer in the Layers panel to unlock it by renaming it "layer 0," and then add a layer mask by clicking on the Add Layer Mask icon, and there you are! The product is now alpha and ready to drag into the main file (Figure 4.1).

Turn on the FPO so we can see it for positioning. Drag each of the three products into your main file and transform them into place. I started with the tube and saw that it needed to be flopped, so I hit Command/Ctrl + T and then Control/right-clicked inside the transform box and selected Flip Horizontal from the menu. The wand was also flopped.

When you have them in place, get the new wand tip from the Products folder. There are several ways we can easily mask out this simple black on white

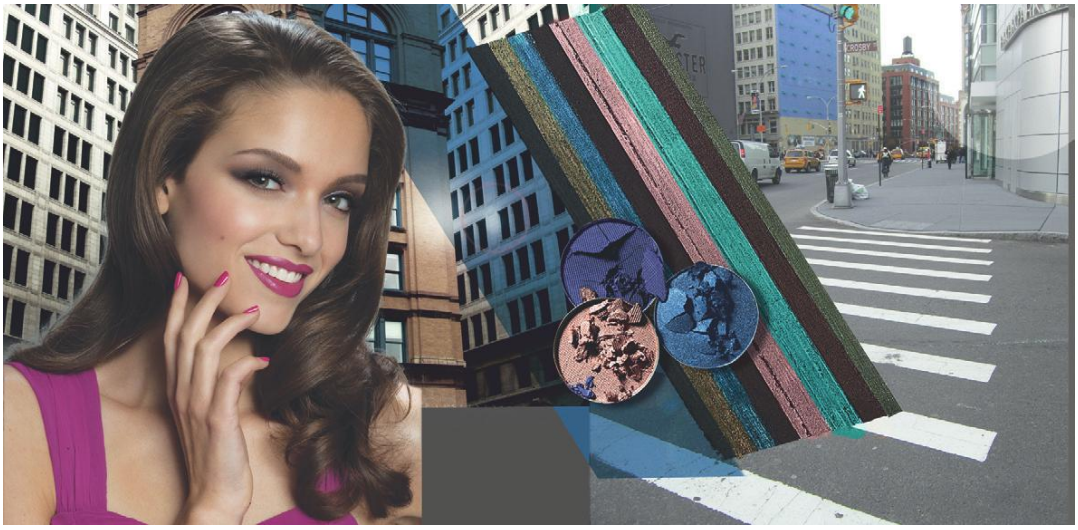


FIG 4.0 Current document state.

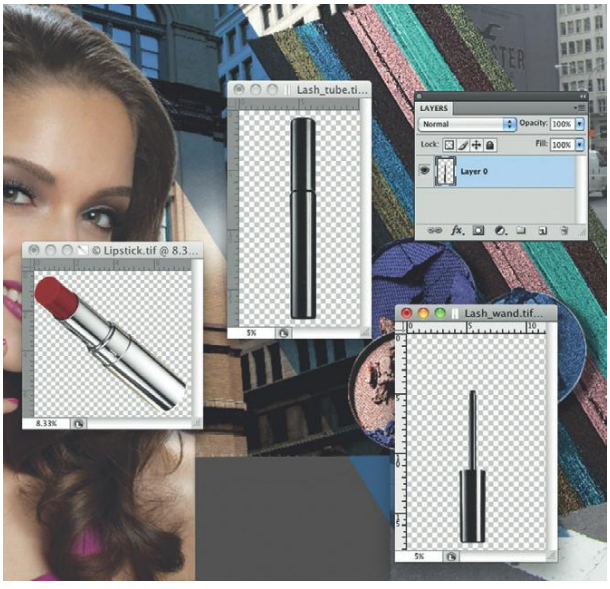


FIG 4.1 Products removed from their backgrounds.

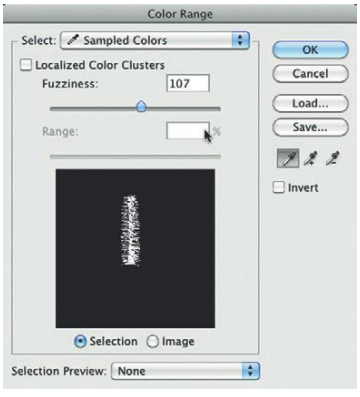


FIG 4.2 Selecting the wand tip with Color range.

image. I chose to use Color Range (Figure 4.2). Choose Select > Color Range from the menu bar. From the dialog box (it should be set to Select > Sampled Colors), select the blacks by holding down the shift key and clicking in the black and gray areas; then click OK. I painted in some of the white highlights that were missed in the center of the wand and then clicked on the Add Layer

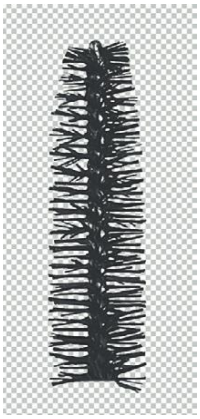


FIG 4.3 Silo'd wand tip.

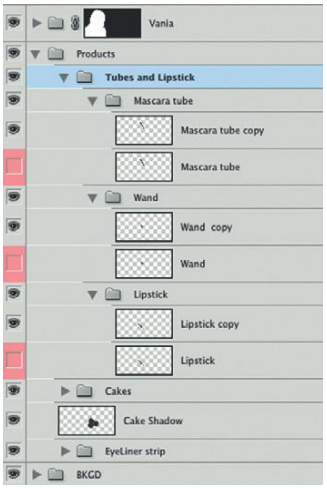


FIG 4.4 New group setup for lipstick and mascara tube.

Mask icon to mask out the white (Figure 4.3). Don't forget that you have to rename your Background layer to unlock it. I just double-click on it and hit Enter to accept "Layer O" as the new name, or hold down Option/Alt while you double-click to bypass the dialog box. I used Color Range in this example, but you could also easily do a channel grab to get a selection of this black on white image.

Drag the new tip into the master file and position it. By looking at the Clients comp, you can see that it should be below the wand. I merged my wand tip into the wand base once I was happy with my placement.

Once all of your products are in place, we want to drag them to our Products folder above the Cakes group. Now let's click on the Create a New Group icon, put the products inside, and name the group "Tubes and Lipstick." Now name each of the individual product layers and drag each one to the Create a New Group icon to put it in its own group within the main Tube and Lipstick group (Figure 4.4). Duplicate each product layer, turning off the bottom one and color-coding it red for Off. The top duplicate will be the retouching layer. Set all the individual groups to Normal mode.

Now we will do the structural retouching. I started with the tube, which has some white pixels clinging to the outer edge, so I want to shave these off. There are a couple of ways to remove a pixel or two uniformly from all edges of an alphaed layer. I chose a quick mask plus the Maximum Filter technique because it gives me a good visual of what I'm shaving off (or adding).

Load the selection of the mascara tube by Option-clicking the thumbnail. Hit the Q key to go into Quick Mask mode. Select Filters Menu > Other > Maximum

FIGS 4.5, 4.5A Shaving the image using Quick Mask and Maximum.

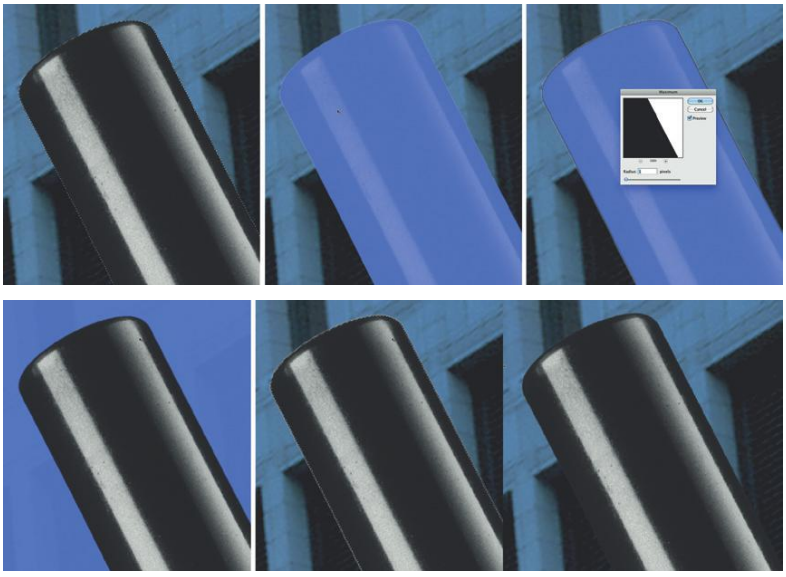


FIG 4.6 Lasso to isolate highlight.

from the menu bar. I set the radius to one pixel to suck in my blue mask by one pixel evenly all the way around. Click OK. I actually want the opposite of what I have now, so I hit Command/Ctrl + I to invert my mask, hit the Q key again to get my marching ants selection, and then hit the Delete key to shave off the one pixel I've isolated (Figure 4.5).

I began retouching the highlight at the top of the tube. I isolated it by lassoing it with the polygonal lasso to create straight lines (I leave my lasso on Normal and hold the Option/Alt keys to switch to the polygonal lasso) (Figure 4.6). Set the lasso to a 1- or 2-pixel feather before you begin lassoing.

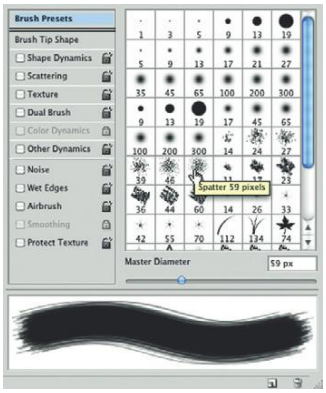


FIG 4.7 Choosing a textured brush.

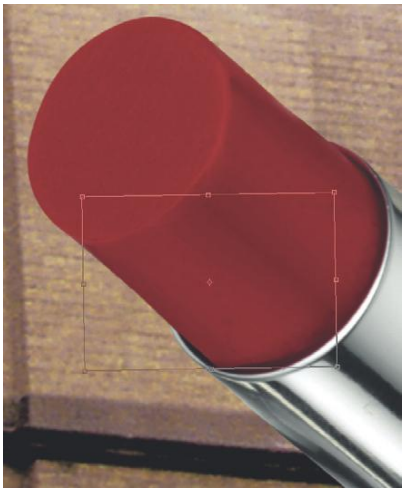


FIG 4.8 Transforming a good piece of the bullet to cover a bad piece.

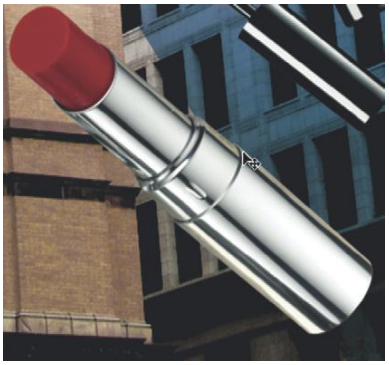
I hit Command/Ctrl + H to hide the selection and chose a "Spatter" Clone Stamp brush (Figure 4.7) set to Lighten mode to clean out the interior of the highlight. When I was done, I hit Shift + Command/Ctrl + I to inverse my selection, hit Command/Ctrl + H to hide it again, and set my Clone Stamp tool to Darken mode to clean up the outer edge. I continued using the same Clone Stamp spatter brush on either Lighten or Darken to smooth out and bumps or blotches making the tube look sleek and polished. I have the layer's Lock Transparent Pixels option checked so I won't edit beyond the tube itself and alter the background.

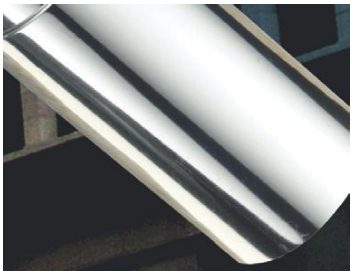
Last, I put an S-curve (curves adjustment layer) on the top of the Tube group to add contrast. The group's blending mode is set to Normal, so we don't need a mask for the curve. Repeat this process for the wand.

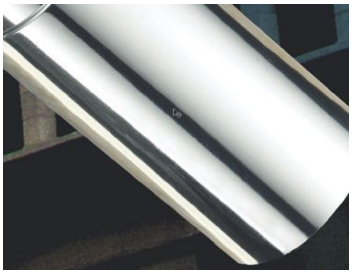
For the Lipstick I first retouched the Bullet (the lipstick product itself). I grabbed a piece from the right side and flopped it to fit over the messy-looking area on the left (Figure 4.8). The right edge was a bit rough, and I cleaned that up to make it look straight and sharp, also checking that I didn't have a white ghost line around my product.

The Lipstick tube needs to be CC'd to black. We need to make it match the Mascara tube in color and shine. I loaded a selection of the lipstick and subtracted the red bullet from my selection. I made an empty layer and filled my selection with black and set the blending mode of this layer to Multiply (Figure 4.9). That turned the whole case a solid black, but by lowering my Layer Opacity to 85%, I have a good base to start from. I know I want to match the shine of the mascara tube, so the first thing that's popping out as a potential problem is the crooked highlight on the left side of the case.

FIGS 4.9, 4.9A Black fill layer on Multiply at 85% opacity.







FIGS 4.10, 4.10A, 4.10B Straightening the lines of the lipstick tube.

I lassoed the dark streaks on either side of the crooked shine and used Command/Ctrl + J to copy them to a new layer and used the transform tool to straighten up the lines (Figure 4.10).

To create my shine I made a group and named it "Shine" and added a Layer mask to it, which I filled with black. I used my Lasso tool with a 1-pixel feather to select the natural shine that's already there. I'm going to retain the natural shape of the tube by keeping true to the original reflections. I clicked on the Layer mask to make it active and filled my selection with white (Figure 4.11). Inside the group I added a Curve with the blending mode set to Screen and then duplicated it twice to get the desired level of shine (Figure 4.12).

Now I want to edit my shine group mask to include the softer more tapered shine on the right side of the tube. I used the Gradient tool to emulate this effect of tapering off in a feather. To contain how far my gradient went, I lassoed the area with a 1- or 2-pixel feather. I created three gradients by using the Gradient tool three separate times in each of the three sections of the tube (Figure 4.13). I thought the shine on the right of the tube could still be a little more intense (Figure 4.14), so I duplicated the third Screen Curve a fourth time, but this time I blocked out the effect from the left side by painting on the layer mask with black so this fourth curve would only affect the right side of the tube in the gradient area (Figure 4.15).

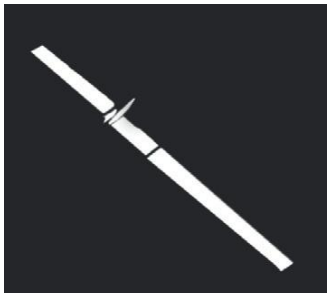


FIG 4.11 Shine Layer Mask filled with white selection.

FIG 4.12 Shine created by using three curves set to Screen.

FIGS 4.13, 4.13A Using the Gradient tool and the finished shine mask.

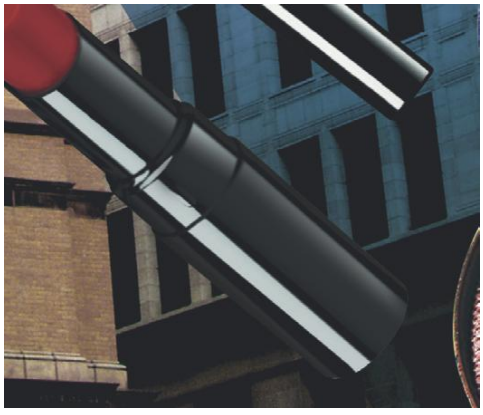


FIG 4.14 Final effect of the gradient masking in the Shine group.

FIG 4.15 Shine group in the Layers panel.

The bottom of the gradient shine is still a little weak, so I finished it off by painting with white on and empty Layer making the edge a little sharper and more defined (Figure 4.16).

The tube doesn't quite look round to me, and I think adding density to the middle area will help that, plus it will match to the mascara tube better. I made a selection (Figure 4.17) with a 6-pixel feather, clicked on my black Multiply layer to make it active, and hit Command/Ctrl + J to copy the selection to a new layer, thus intensifying the effect of the Multiply. I lowered the opacity of the new layer to 33%.

At the top of the Lipstick group I put an S-curve for a pinch more contrast, and since it was creating a red cast, I change the Blending mode to Luminosity, which solved the problem.

Now for the bullet. It's more difficult to match a lipstick color that's in your hand than if I give you a Pantone color. So hopefully you have a lipstick in hand that you are matching. Again, I do suggest that you buy a plum-colored

FIG 4.16 Tweaking the bottom of the gradient shine.

FIGS 4.17, 4.17A Duplicating a piece of the Multiply layer to darken the center of the case.

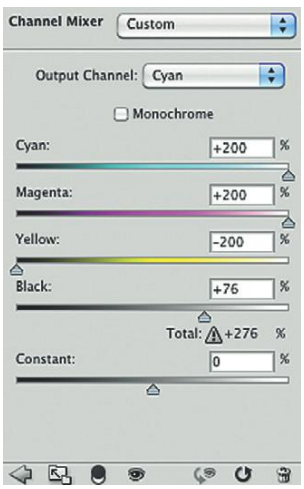
lipstick (or one that matches the makeup color palette you have chosen) and a slightly darker plum/purple nail color and match it by eye. It helps if you have a light box, but do the best you can.

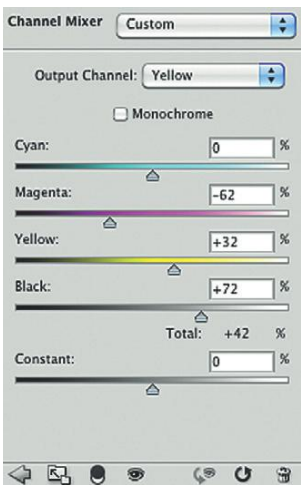
I used the Pen tool to make a cut of the lipstick bullet. I say "cut" because I only have to be precise along the edge where the bullet and the tube meet, since my group is set to normal (Figure 4.18). Name the path "Bullet Cut."

To begin, I Command/Ctrl-clicked on the Bullet Cut thumbnail in the Paths panel to get a selection and put a Channel Mixer adjustment layer at the top of the lipstick group (Figure 4.19). This moved my color in the right direction

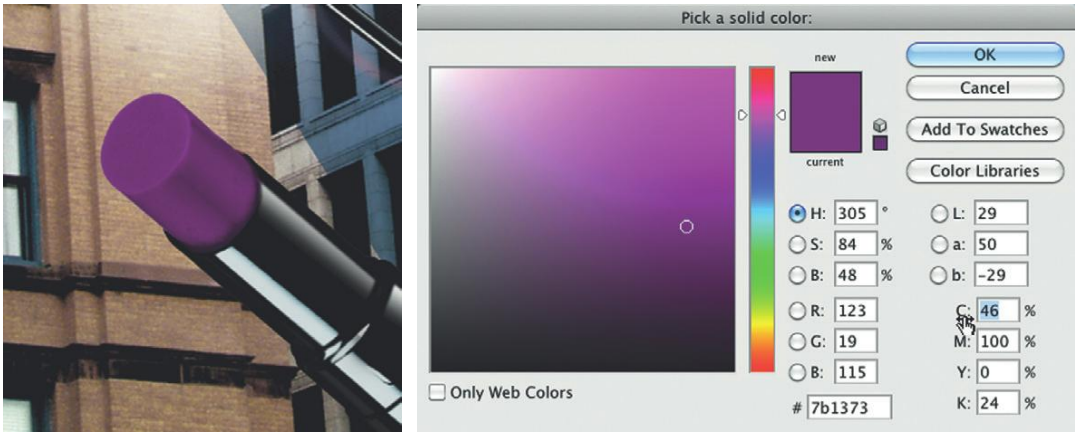
I did find a Pantone color that is similar to the color lipstick I used for my match (Pantone 2415 C). It's not exact, but it's close. Again, I highly recommend using a real product. If you want to challenge yourself, choose iridescent colors!

FIG 4.18 Cutting out the bullet with the Pen tool.





FIGS 4.19, 4.19A, 4.19B Bullet after Channel Mixer adjustment.



FIGS 4.20, 4.20A Solid Color adjustment layer on Color evens out the bullet.

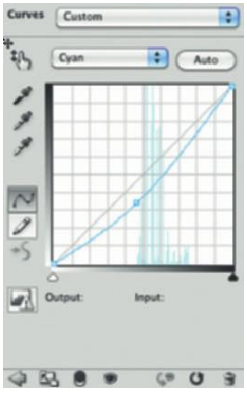


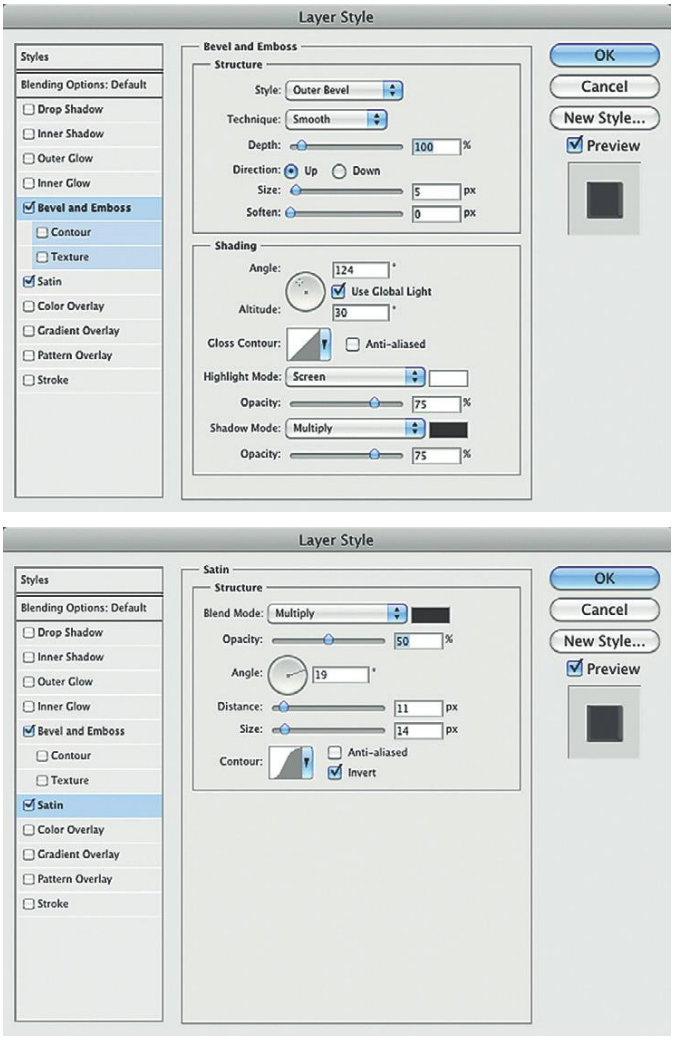
FIG 4.21 Curve to remove cyan.

without losing shape and going flat, but it's still creating some odd shifts in the shadows. I smoothed it out using a Solid Color fill set to color. Again, this is a color fill, so you will need a full mask around the bullet. I Command/Ctrl-clicked on the Bullet Cut thumbnail, brought up my color picker in the Solid Color adjustment, and tweaked my color by adjusting the sliders (Figure 4.20). Or you can click inside the box and use your arrow keys to bump the color percentage up or down. When I was done, I loaded the lipstick layer; Command/Ctrl-clicked on its thumbnail, hit Shift + Command/Ctrl + I, thus inverting the selection; and filled my Solid Color adjustment layer mask with black (you should know the command for "Fill" by now).

The bullet was still a little too cool compared to my product, so I used a curve to remove a little cyan (Figure 4.21).

Next, we will add the logo text. Open the file Text.psd from the Products files folder on your computer. I turned on the FPO's text layer and dragged my text on top to resize it and then dragged it down to the top of my Products group. There is a Layer style applied to the FPO's text, so I double-clicked my type layer (on the empty part after the name) to open the Layer Styles dialog box. After some trial and error, I figured out which mix of styles was used to create the effect. If you are adventurous, try to find the combination on your own. That's a great way to familiarize yourself with the various effects you can create in Layer Styles, but you can see how I solved the problem in Figure 4.22.

I then used the Type tool to create the C on the lipstick. Make sure you have the same font used for the CARRIEDAWN logo. You can do this by clicking on the CARRIEDAWN logo with the Type tool and checking the settings in the Tool Options bar. Now, type a C over the lipstick case. After typing the C, click on the Type Layer thumbnail to commit the type, or hit Enter if using a PC. This will accept the C and leave Typing mode. Now you can transform. Use



FIGS 4.22 , 4.22A Text settings.

Command/Ctrl + T to enter the Transform mode, and rotate and resize the C appropriately Now add the same Layer Style effects from the type on the mascara tube by Option/Alt-dragging the fx icon from the mascara tube text onto the new type layer.

The C needs to be warped a little to give it the right perspective, but you can't do this to an editable type layer, so we have to rasterize the type. Select Layer > Rasterize > Type from the menu bar (Figure 4.23). You can no longer edit your type, but you can now warp it (Figure 4.24).

Repeat the process to make the C on the mascara wand. This time, rotate it upside down to fit and add your Layer Styles.

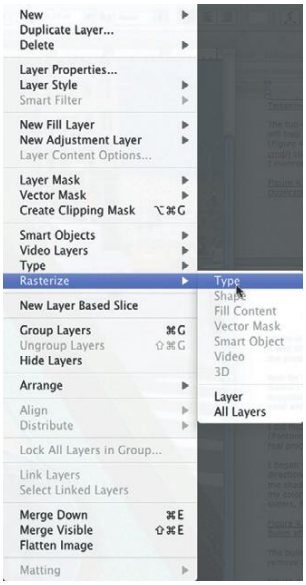


FIG 4.23 Rasterizing type from the menu bar.

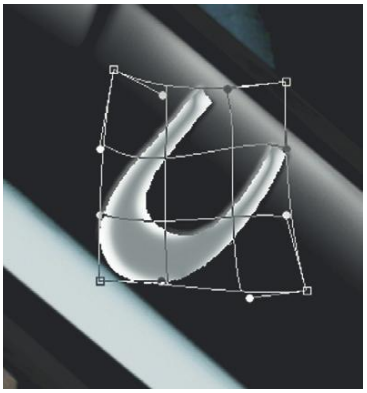


FIG 4.24 Warping the rasterized type.

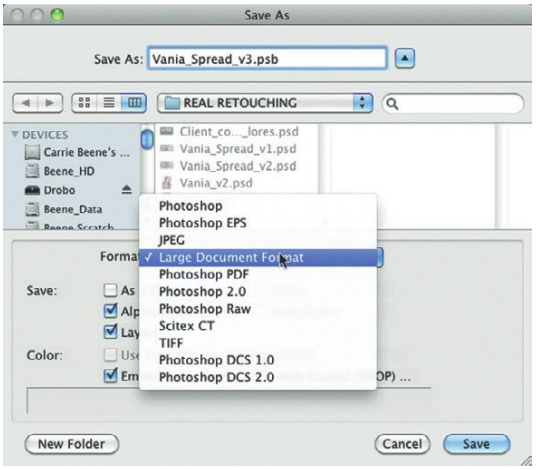


FIG 4.25 Saving as a large document format file.

Since we have the Text.psd file containing the CARRIEDAWN logo open already, let's drop the logo in at the bottom of the composition. Open the FPO's CARRIEDAWN type layer for placement and drag in the logo. This layer should be located just above the Vania group so it reads on top of Vania. Once it's situated, drop the opacity to around 80%.

FIG 4.26 The Products retouched and placed in the file.

At this point I can see that I've nearly come to the storage limit of the PSD file format; my file is over 3 gigabytes, and I haven't even added in the Lifestyle yet. So before I waste time trying to save my file and have Photoshop stop me to tell me my file is too big, I'm going to go ahead and save my file as a PSB or large document format (Figure 4.25). My file name is now Vania_Spread_v3.psb.

In the versions of Photoshop since CS2, the maximum size for a PSD file is 30,000 pixels by 30,000 pixels, or 2 GB, and the limits are smaller for earlier versions of Photoshop. But by using the PSB or large document format you can work with images much larger than that. The maximum size for a PSB file

Many clients will give you their logo as an Illustrator file. This is best for keeping the type sharp; bring it into your master file as a Smart Object.

is 300,000 by 300,000 pixels or 4 million terabytes. Please note that Ps 7 and earlier cannot read PSB files.

Now we can safely add in our Vania Lifestyle. In the next chapter we will piece together Vania Lifestyle from three separate shots, making a seamless and smooth composite image.

Composing the Lifestyle

Now let's move on to some fun stuff! We are going to create the Vania Lifestyle from three separate shots. In the Lifestyle files folder you will find the three shots: FACE_ARM_ONLY.tif, For_Legs_Only.tif, and Main_Lifestyle. Let's open all of these files to begin.

Vania Lifestyle is going to need to be downsized quite a bit to fit into the composite image, so we will put her together and do a great deal of our retouching before we move her to the master file. I am doing this because I want to do my comping with as much information as possible before I lower the image quality as I resize it to fit into my main image. So beginning with the Main-Lifestyle file as our comp image, double-click on the background layer and rename the Layer "Main." We know she will need to be flopped as per the client's FPO, so go ahead and go to Image > Image Rotation > Flip Canvas Horizontal or load the layer as a selection and Control/right-click on the image to get the dialog box and choose Flip Horizontal (Figure 5.0).

Now let's save this file as a PSD file in the same folder where you keep the master Vania_Spread.psd file and name it "Main_Lifestyle.psd."

To build my comp, I will need the lores Vania Lifestyle from the FPO. I'm going to pick it up from my Vania_Spread_v3.PSB file. Drag the layer named

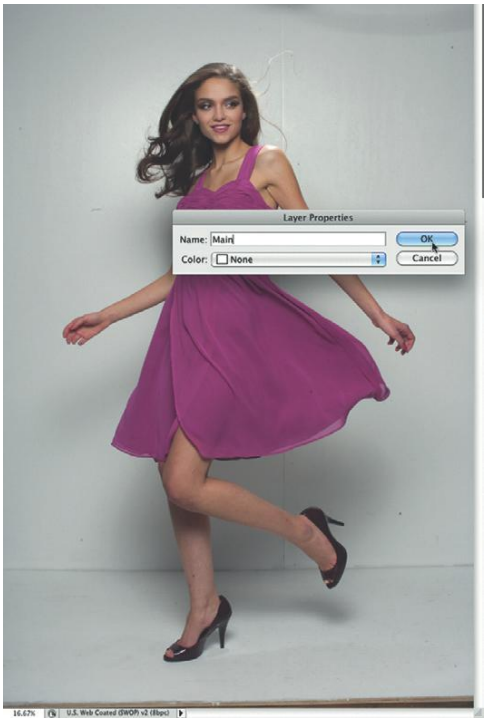


FIG 5.0 Begin with the Main Lifestyle file, flop it, and rename the background "Main."

"Lifestyle" from the FPO group into the Main_Lifestyle.psd and transform it to fit, renaming it FPO. It's not 100% easy to transform because so many changes have been made, but I got a pretty good fit by lining up the chest area and the right arm (our right, that is). Figure 5.1 shows three stages of the transform.

I see that the bottom of the dress has been warped out a bit longer, but I will go ahead and bring in my other elements before I address this issue. So go get the For_Legs_Only.tif file and drag it in as the top layer of the Main_Lifestyle.psd. Transform the legs, flopping first and then lining them up with the FPO layer. When you have a good fit, rename the layer "Legs" and drag it to the bottom of the layer stack. Now go get the FACE_ARM_ONLY.tif and drop it in at the top of the layer stack of the Main_Lifestyle.psd. Transform it, lining up the face and the elbow (Figure 5.2). Name the layer "Head/Arm," and drag it just below the FPO layer and turn it off for now (Figure 5.3).

I spent a few minutes toggling the FPO on and off while I examined the main layer. I decided to warp out the dress first and made a selection, then hit Command/Ctrl/Ctrl + J to copy to a new layer and did my warp (Figure 5.4). I lowered the opacity of the FPO layer so I could see where to warp. It wasn't difficult to match, but in the center of the bottom of the dress, there appears

FIG 5.1 Transforming the lores comp to fit Main Lifestyle.

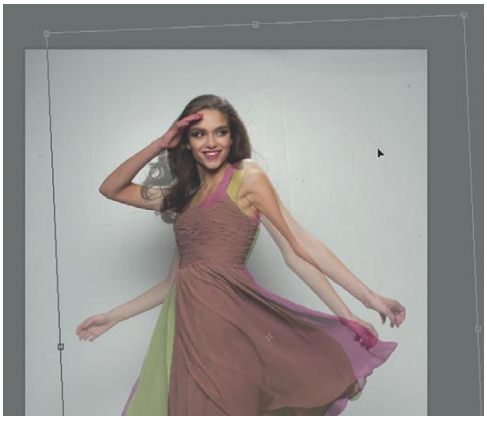


FIG 5.2 Transforming the Head and Arm layer.

to be piece of dress that comes from a different layer, perhaps the Legs Only layer. We'll address this later.

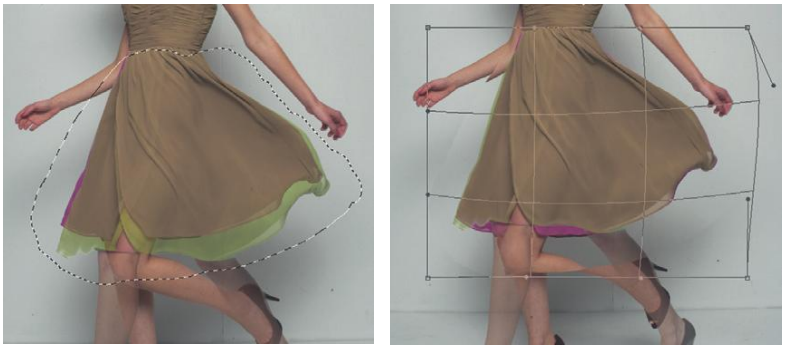
I felt confident of my warp, so I merged it back into the Main layer. I can always go back and get the original from my TIF file if I need to, but a beginner might want to OK the warp with the studio head before merging. *Be sure to bring the opacity of the layer back to 100% BEFORE you merge it down!*

I'm going to mask Vania out of her background, and I started by adding a layer mask to the Main layer and used a medium-hard straight brush (Other Dynamics or Transfer on CS5 turned off) to paint with black on the layer mask (Figure 5.5). I continue with each of my layers, masking out the areas I'm not going to use (Figure 5.6).

I am building a very big file, so I may merge more things than I might if I was working with a smaller, more manageable file. I can do it because of my experience level, and I know how to quickly go back if I need to, even if I have merged things. One thing I ***never*** do is merge color corrections into pixels.

Always keep pixel layers at the bottom of the file and color corrections at the top. Never go for the quick fix of adding an empty layer at the top of a file and cloning with the Clone Stamp tool set to All Layers, thereby creating pixels that are mixed together with the color corrections. It's always better to navigate to the appropriate pixel layer beneath the color corrections and make your edits there.

FIG 5.3 Layer stack with all three elements plus the FPO.



FIGS 5.4, 5.4A Making a selection and warping the dress.

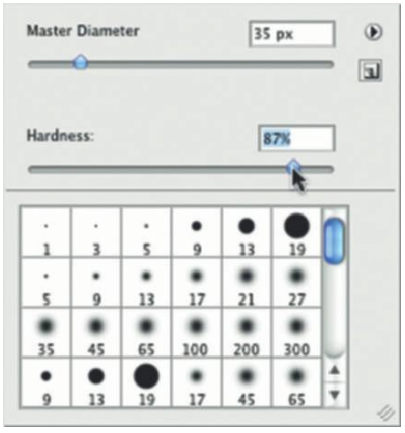
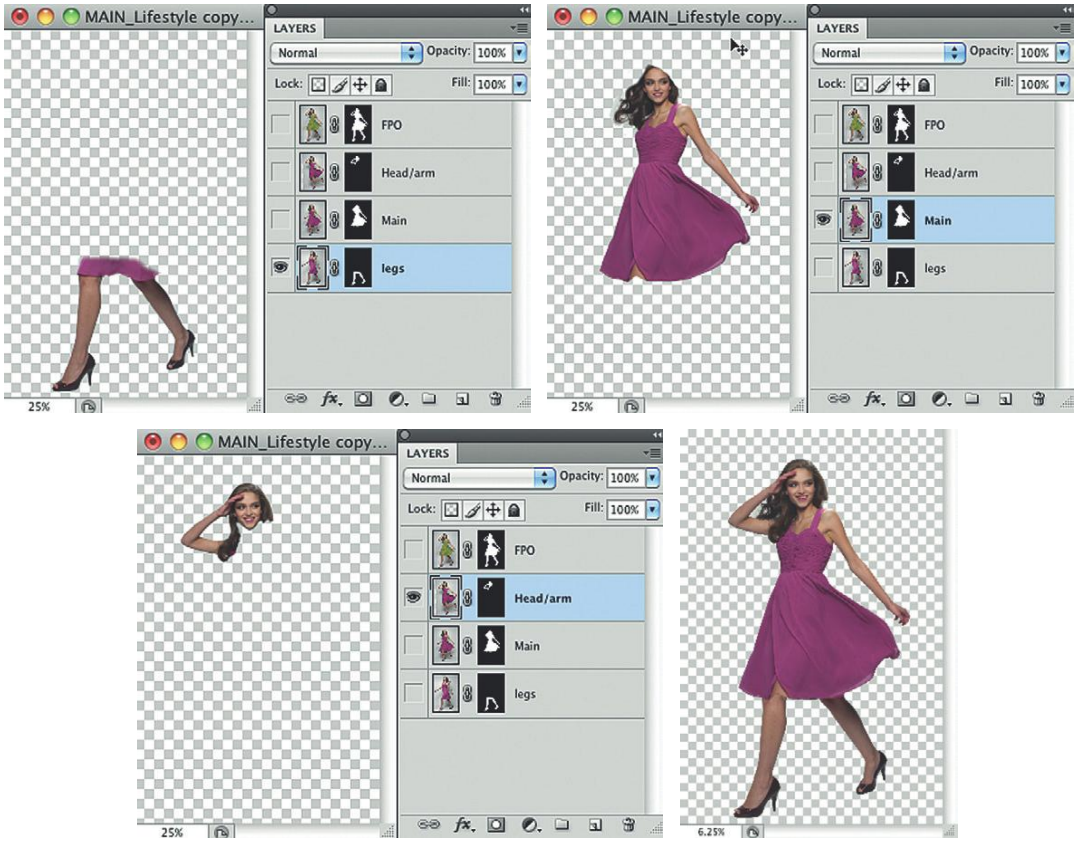


FIG 5.5 Brush for working on Layer mask.



FIGS 5.6, 5.6A, 5.6B, 5.6C Each masked-out layer. Last image bottom right is the rough silo.

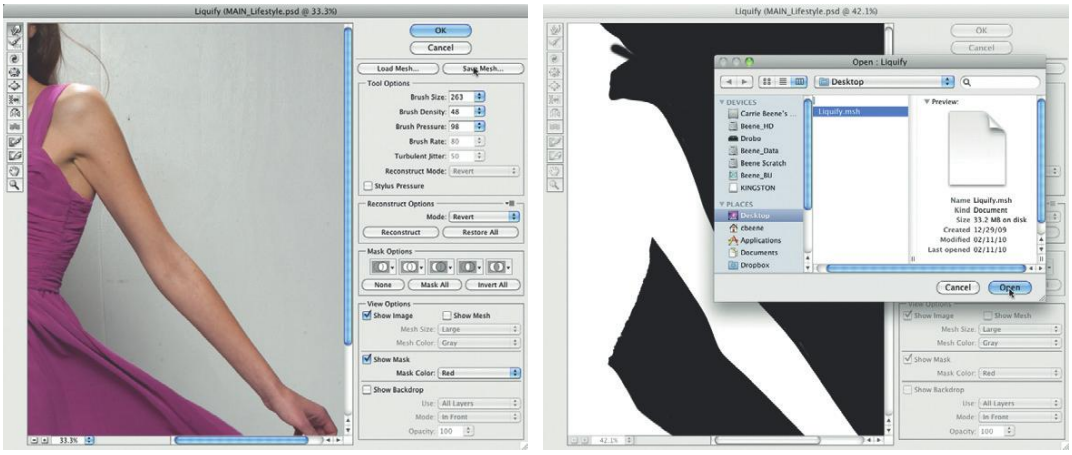
I did my masking with the image visible, but when I was done, I viewed the mask in the image area by Option/Alt-clicking on the Mask thumbnail to check for missed spots (Figure 5.7). Option/Alt-click on the thumbnail again to return to normal view.

The Torso

Now that I have masked out the parts I don't need, I'm ready to begin the real retouching work. I'm going to start with the midsection: the Main layer. Her upper arm is a little thin and making her elbow pop out oddly, so I'm going to use the Liquify Filter to adjust the shape. I'm going to remember to save my mesh after doing my edits so I can apply the same liquify to the layer mask the same way we did for the hand in Chapter 1 (Figures 5.8 and 5.9).

Next, I want to trim her waist a tiny bit. I'm not trying to make her look unnaturally "skinny" (Vania is a size 2), but since we are putting her together from several shots, I want to make them all match up properly. For example,

FIG 5.7 Checking the mask.



FIGS 5.8, 5.8A Liquifying and saving the mesh and updating the Layer mask with the saved mesh.

FIG 5.9, 5.9A Before and after updating the Layer mask.

her legs look heavier here than they do in real life, so we will be slimming them down to match the rest of her body.

A tool that I like to use for tucking in waistlines is the Pinch filter (Figure 5.10). We want to make a selection of her waist with the Lasso tool set to a very high feather (Figure 5.11). I used a 75-pixel feather for mine. After making the selection, go to Filter/Distort/Pinch and enter the percentage amount (Figure 5.12).

FIG 5.10 Selecting the Pinch filter from the Filters menu.

FIG 5.11 Making a selection around the waist with a 75-pixel feather.

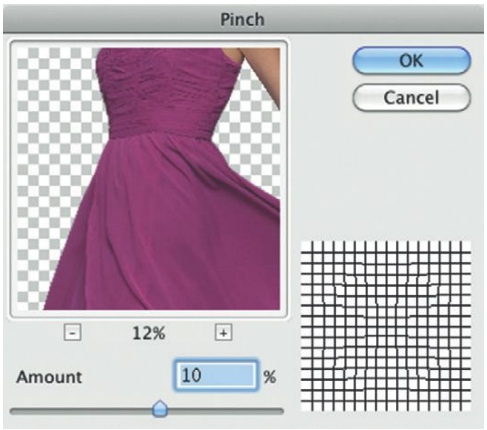


FIG 5.12 Pinch filter dialog box.

FIG 5.13 Extending the knees and a cleanup on the dress bottom.

By default, the Pinch filter is set to 50%, which is pretty much always too much for my uses of the filter; I set it to 10% here. Note that the Pinch filter can also "bulge." I find it a very handy filter for quick pops either in or out. Remember that if you have color adjustment masks falling on something that you "pinch," you should leave the selection active and apply the pinch to any masks that are affecting the area to update them. Select each mask and use the Command/Ctrl + F keys to reapply the last filter used. That way you can adjust all your masks quickly and perfectly to changes made by the pinch. See how when set at 10 percent the Pinch Filter just pops her waist in just a little? After I'm done I applied the same pinch to the attached layer mask.

Next, I took a look at the bottom of her dress. The left panel was hanging down too low and there was a lack of consistency where the left leg met the dress (Figure 5.13). Also, the right leg was showing some dress hanging down from where we stole the legs, so I needed to extend the leg up a little on both legs. On the right knee, I stole a little piece right under the dress line and moved it up and then transformed it (Figure 5.14).

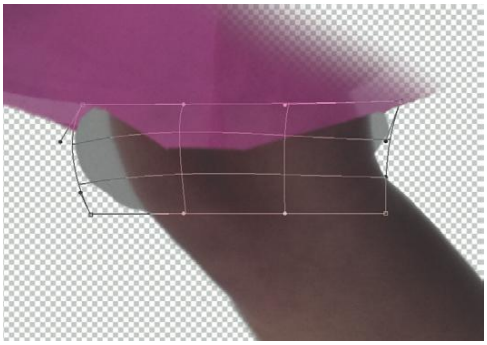


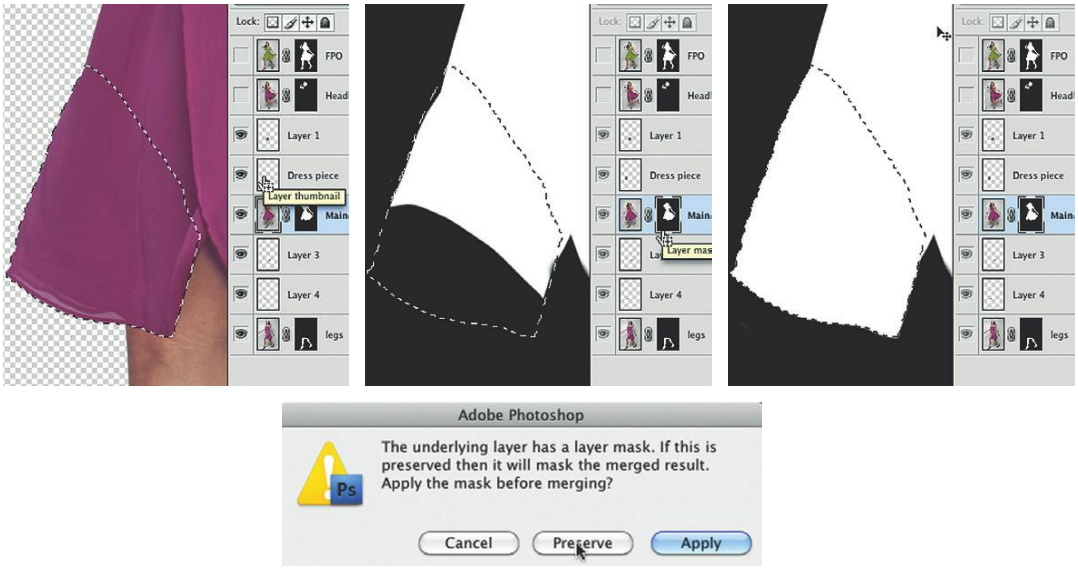
FIG 5.14 Transforming the knee to extend.

FIGS 5.15, 5.15A, 5.15B Duplicated dress edge and Main layers layer mask before and after adjusting.

To lift up the left dress panel, I duplicated the Main layer and applied the mask, which is essentially cutting out dress edge. I selected the section of dress I wanted to move up (the lower left panel) and hit Command/Ctrl + J to copy it to its own layer. I threw away the duplicated Main layer, since all I really wanted was the left dress edge. Now I can go to my Main layer and mask out the bottom left of the dress so it doesn't show underneath when I move my copied dress piece up to shorten it (Figure 5.15).

I'm going to merge this piece of dress edge into the Main layer, but I can't do that without adjusting for the mask. If I just merge down, the mask will hide some of my dress edge. To account for this, I can load the dress edge layer as a selection by Command/Ctrl-clicking on its thumbnail and then click to make the Main layer mask active and filling the selected area with white. Now I can merge my dress piece down without losing any edges (Figure 5.16). Photoshop will ask you if you want to preserve or apply the mask. At this point I still want to hang on to the mask, so I click Preserve.

I fixed my mask over her left knee on the Main layer to remove the triangle of dress and then took a section of skin from below her knee on the Legs layer and patched it in to create some extended skin. I darkened the whole piece with a curve (Command/Ctrl + M) and then used my Burn tool to create shadows, making the skin look like it's under the dress. Pay attention to little



FIGS 5.16, 5.16A, 5.16B, 5.16C Selecting the layer content, updating the layer mask to merge a layer without cropping, and preserving the layer mask.

FIGS 5.17, 5.17A Checking the edges up close.

details when comping: hard edges, color shifts, odd glows, or highlights. Make sure everything looks seamless by zooming in and examining all your edges. If *you* can see something fake looking, so can everybody else. Don't be satisfied until you're sure it looks real (Figure 5.17)!

In Figure 5.18 you can see that the shadow of Vania's left leg doesn't follow the line of the legs we have placed in, and it needs to be moved to the left. I lassoed the area and moved the shadow over until it matched the line of the new legs and erased some edges to blend them in.

Now I'm going to duplicate the Main layer and call it "Ret." I want to do the skin retouching and some work on the armpit, and I also want to protect myself in case I need to go back, thus the reason for the duplicate layer.

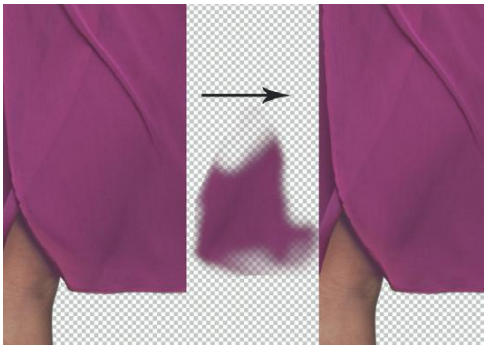


FIG 5.18 Moving the shadow over.

Because the lifestyle will be small compared to the beauty shot, be careful not to retouch it too much. The smaller the print, the more exaggerated the retouching will look, so to retain a more natural look, remember that "the smaller the print, the less retouching it will need."

Looking at the armpit, I think I just have too much information. I need to simplify the area. In Figure 5.19 you can see how I approached the problem step by step.

The dent was too dark and pronounced, and I wanted to tone it down. I put a 12-pixel feather on my Lasso tool and selected the area and (1) moved my selection with the Lasso tool over to a lighter (not *too* light) area, (2) used Command/Ctrl + J to copy the selection to a new layer, and (3) used the Move tool to move it over to the dark hole and merged down, preserving the mask.

Still using a 12-pixel feather, I selected some of the shadow areas that I wanted to lighten up a bit. I hit Command/Ctrl + M to (4) bring up a curve adjustment and (5) lightened these spots slightly. This is a case where I am color-correcting directly on the pixels, but I consider this "retouching" rather than color correction. It's working the same as if we were using a Curves adjustment layer to lighten blemishes. We still have our original art if for some reason we want to undo this later.

The inner edge of her arm needed to be darkened some to make it less distracting, so (6) I selected it; copied it to a new layer, changed the blending mode to Multiply; and lowered the opacity until it matched up with the skin next to it and merged it down. I also blended this area some with the Clone tool, which softened the pixels a little; it had felt a little soft already, so I needed to put some texture back. So (7) I selected and duplicated a piece of skin with better texture and moved it onto the soft spot. I applied the high-pass filter at a radius of 7.5 pixels and changed the blending mode to Overlay. I used Shift + Command/Ctrl + U to desaturate the high-pass layer. After checking it at 200% magnification, (9) I merged it into my Ret layer.

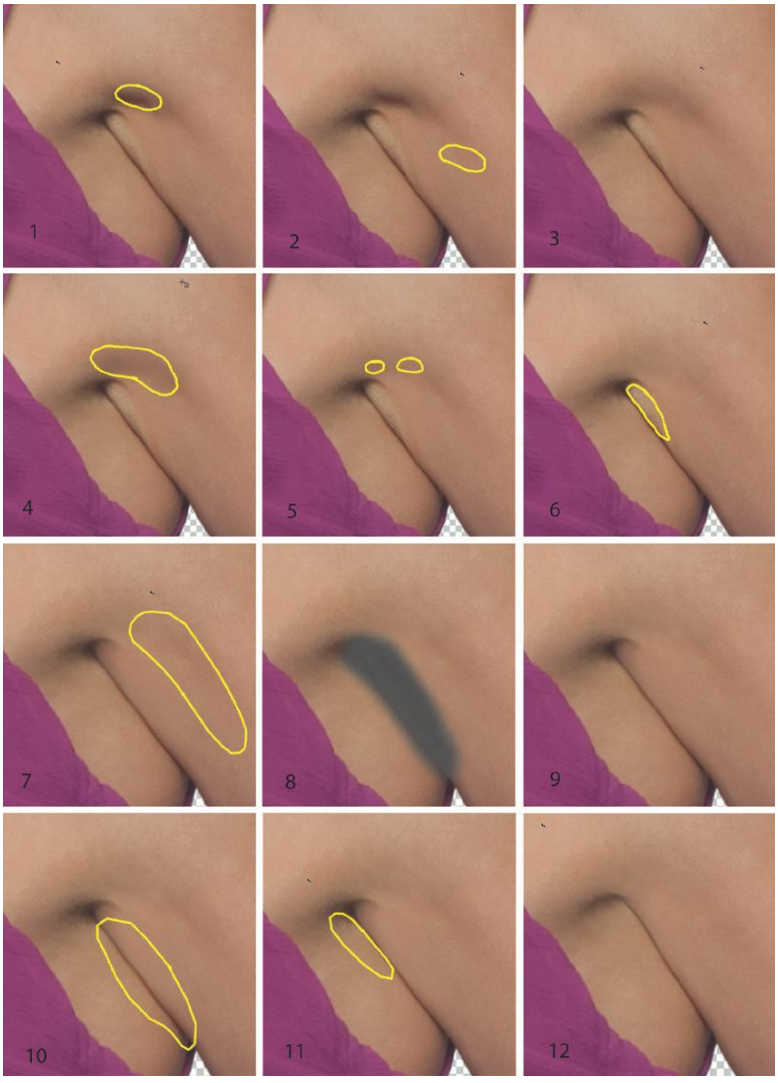


FIG 5.19 Step-by-step armpit retouch. Selection areas are indicated in yellow.

Next, I (10) selected the arm line area and transformed it up to meet the crook of the armpit and then (11) selected another little piece of skin to fill in the crease. Square 12 is where I ended up, but I still felt it needed a little shadowing under the arm line. I used the Burn tool to lightly hit that area, adding the shadow.

At this point I have a lite retouching curve layer that I've used to retouch the arm on the Ret layer; see the mask in Figure 5.20. Figure 5.21 shows my Layers panel before and after I simplified it by merging in the changes we have made thus far.

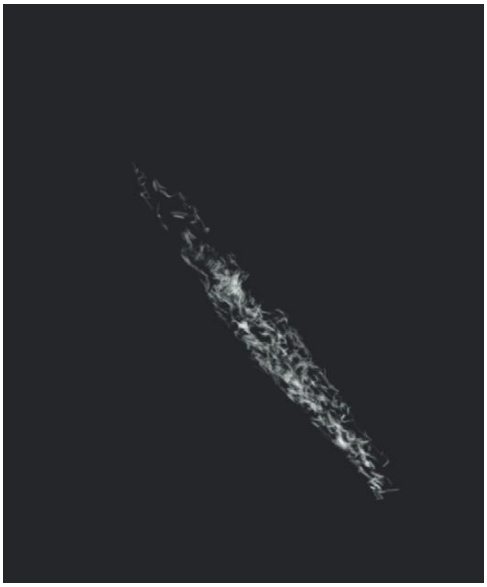
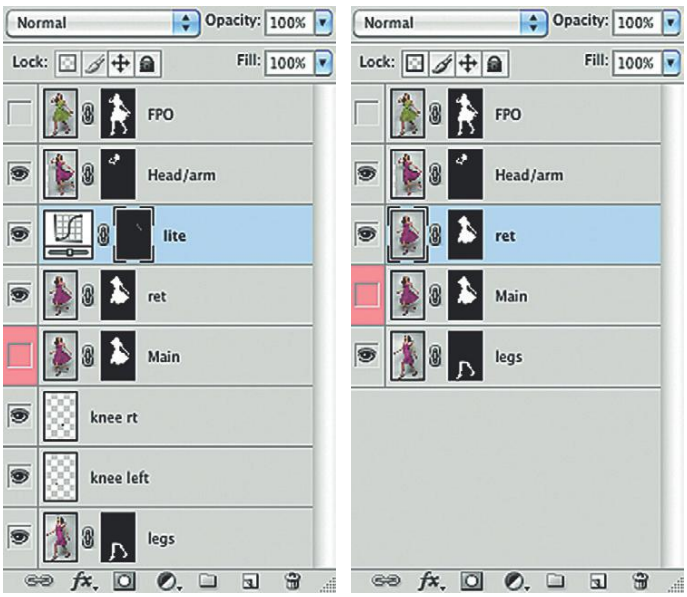


FIG 5.20 Layer mask on lite curve for arm retouch.



FIGS 5.21, 5.21A Layers panel before and after simplify.

I'm going to address two more things on the Main layer before moving on. Vania is wearing an off-the-rack dress that didn't fit her well (the back is actually held shut with a clothespin). Her bodice in particular is bunched up and ill fitting. I used the Marquee tool to make a selection of her chest area

FIGS 5.22, 5.22A Rebuilding the top of the dress.

and moved into the Liquify Interface to make some edits. I pushed her dress in under her left breast to make it more fitted and gave her a better overall shape. Don't forget to save your mesh because you will need it to update the Layer mask after the liquify.

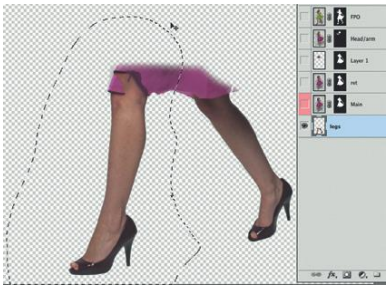
OK, now we have to rebuild the dress top. Yeah, come on, let's do it! The client is going to ask us to anyway, so we might as well do it now. In Figure 5.22, I've redone the top of the dress to look less dumpy and probably more like what it was designed to look like. Note that I also toned down the sharpness of her breastbone just a little. We still have to change the color of the dress and put her into a new background, so I'm sure that I'm not done tweaking the dress top, but this is a better starting point for when we transfer her to the master file.

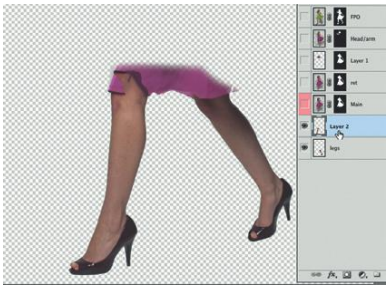
And, yes, I'm going to tell you how I did the dress top, although, again, this is a spot where I can't possibly show every step, since it took me one *Dr. Phil* and part of an *Ellen Show* to finish it (in other words, there were a lot of steps involved).

Basically, the process is picking up a nice piece and transforming it over a bad piece—over and over again. I also used the darken mode on my layer to fill in dark stripes where they were missing and even painted a few fake ones. I popped into liquify a couple of times to curve the material I was moving into a new spot to match the body shape, and I cloned out areas that looked sloppy or bent, too dark or crinkled. Be critical and get a second opinion from a friend. When it comes to retouching, the more eyes, the better. If you lose some texture during this process pick up a good piece of dress texture and use High Pass to add the texture back in the same way we did with the eyeliner strip.

The Legs

Let's move on to the legs. First, I double-checked my masking, and when I was satisfied that it was perfect I applied my Layer mask. I want to separate the left and right leg onto their own layers so I can more easily transform them.





FIGS 5.23, 5.23A Jumping the left leg to a separate layer.

FIG 5.24 Rotating the leg to a vertical position.

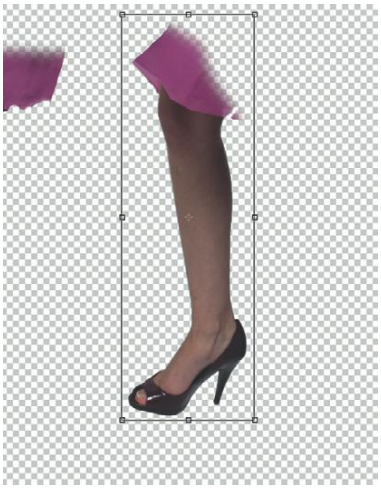


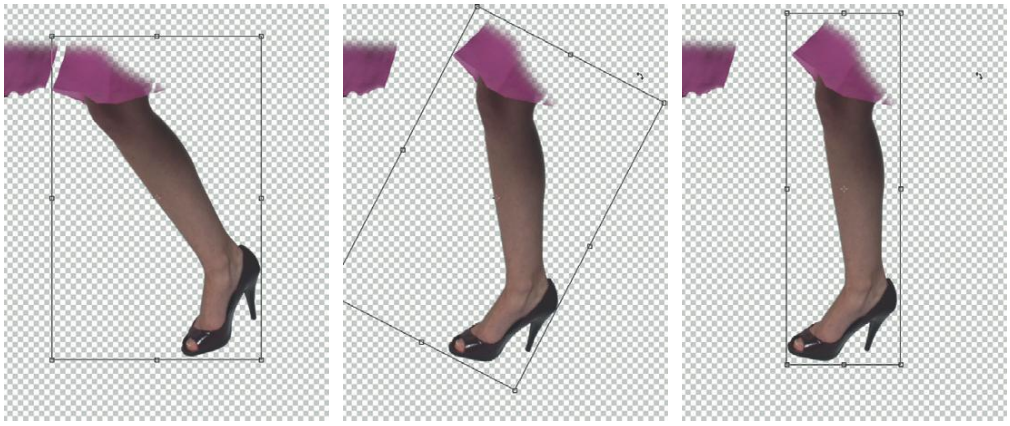
FIG 5.25 Slimming the leg with the Transform tool.

I selected the left leg and hit Shift + Command/Ctrl + J to cut it to a new layer (Figure 5.23). Next, working on the left leg, I used the Transform tool to make the leg vertical and clicked Return/Enter to commit (Figure 5.24).

I want the leg vertical so I can squeeze it equally top to bottom. Again, I use the Transform tool, dragging in first the left and then the right handles of the Transform box (Figure 5.25).

Be sure to note the rotation percentage when you rotate the leg straight; that way you can just plug in the number to rotate it back into place. However, I had to move the leg slightly to the left after my slimming transform for it to fit back in correctly. I did the same thing with the right leg, switching to warp (Control-click/right-click and choose Warp from the menu) within the Transform tool to tweak the shape a bit (Figure 5.26).

Always check the shoes. The stylist brings in a pile of size 9 and larger shoes for the shoot, and although the girls are tall, they don't always fit the larger sizes. Vania's right shoe needs to fit better. In Figure 5.27, I used the Transform tool and liquified to make the fit. Usually I shorten the shoe, but this time I found it better to pull the leg out to the shoe edge instead.



FIGS 5.26, 5.26A Transforming and warping the right leg.

FIG 5.27 Fitting the shoe better.

The next step is to retouch the legs. I found it difficult to see with all that bright checkerboard surrounding the legs, so I put an empty layer under them and filled it with a neutral color just to help my eyes. I named it "Vish" for visualization layer. I will throw it out later when I'm done (Figure 5.28).

I made a lite curve and a dark curve and began brushing with a soft brush to lessen the mottling of the skin. In Figure 5.29, you can see the lite and dark

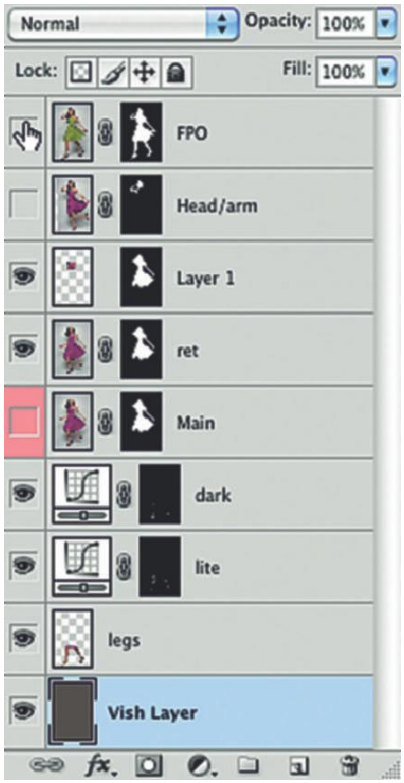
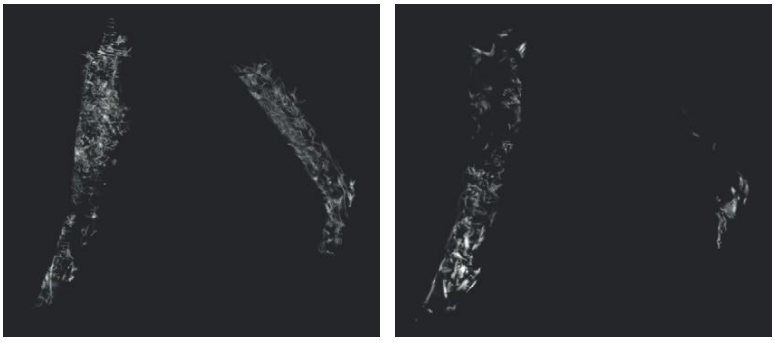


FIG 5.28 Layers panel with "Vish" layer, a layer designed to help us see better.



FIGS 5.29, 5.29A Lite and dark retouch Curves layer mask.

curve masks, and Figure 5.30 shows the legs before and after retouching. If the legs are too smooth, I can always put a little back, but I don't want to make that decision until I do the color correction and add some contrast later in the retouch.

Moving on to the head and arm layer, I'm going to do some warping, some skin work, and then match up the eyebrows with the main beauty. I will leave the hair work until we have her placed into the master file, since we need to be able to see the background behind her to do the silo edges of the hair. Figure 5.31 shows my head and hand layer with the other layers turned off so you can see my masking.

I first wanted to use the liquify filter to warp her chin and cheeks. The shot is exaggerating her chin, making it look too long. To solve this, I pulled her jawbone area out slightly and her chin up just a little (Figure 5.32).

FIGS 5.30, 5.30A Before and after retouching the legs.

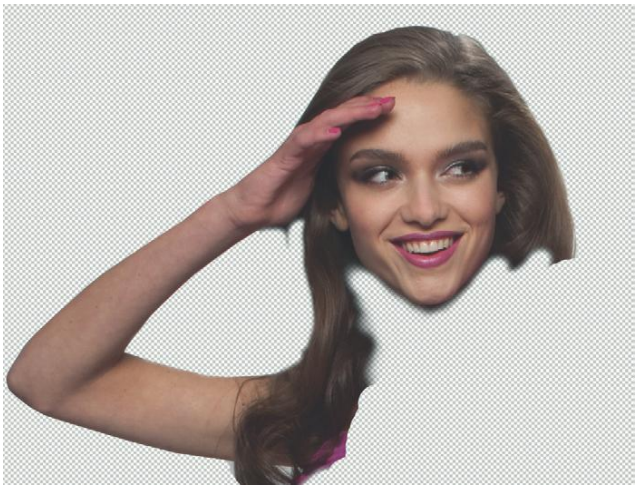
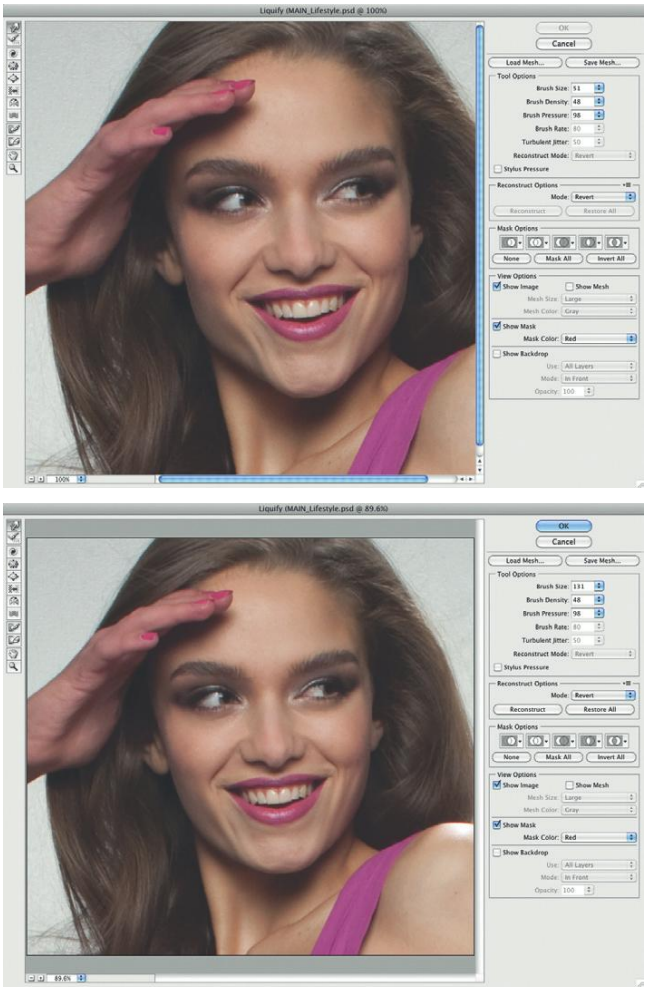
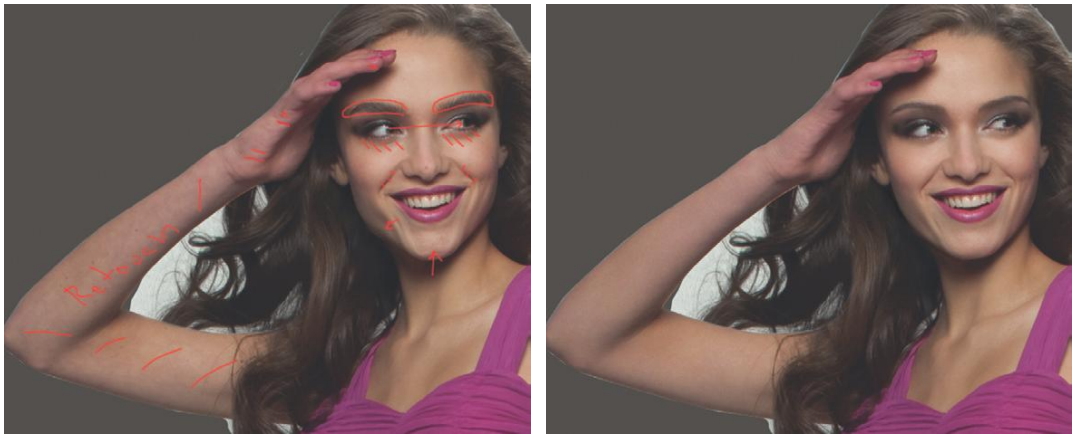


FIG 5.31 Masked out head and arm.



FIGS 5.32, 5.32A Liquifying the chin and jaw.

I did my retouching with a darken and lighten curve on both the face and arm. I transformed the eyebrows the same way we did for the main beauty. It was a little easier here because there is less detail to worry about. Feel free to open the main beauty when you reshape her brows to refresh your memory. Also, the right eye didn't have a catch light and therefore looked a little dead, so I stole the catch light from the left eye and dropped it in on the right. The face retouching was minimal after the warp. I softened the darkness under her eyes and the creases around her mouth slightly. I also left my colored "Vish" background on to reduce the glare. You can see white mask edges with the Vish layer on. We will be perfecting these edges when we move her to the master file (Figure 5.33).



FIGS 5.33, 5.33A Before and after face and arm retouch/warping.

FIGS 5.34, 5.34A Lifestyle masks.

I'm almost ready to put the lifestyle into the main composition. The last thing I'm going to do is make a skin, dress, and shoe mask. First, I put my Vania Lifestyle into a group and named it "Lifestyle" and set the blending mode of the group to Normal. With the group in the Normal blending mode, I don't have to be careful on the outside edges, since they will be automatically clipped by the pixels at the bottom of the group. I'm going to use the Channels panel to make masks. Even though I'm creating my masks in the Channels panel (Figure 5.34), I will still need to put them into the Layers

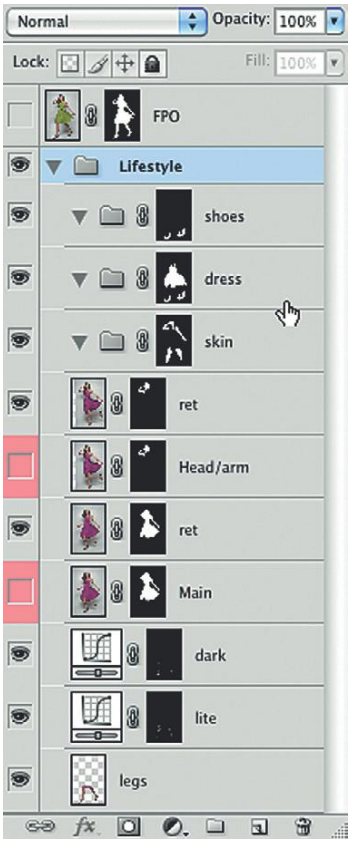


FIG 5.35 Layers panel ready for transfer to the main file.

panel so they will transfer over when we move this group to the master file. Make your masks using channel grabs and/or painting with a straight brush. Remember you can also load up selections of the layer masks that you already have in the Layers panel to help you out. I consolidated the dress and shoes for now, so I only have two masks: dress and shoes, and skin. I will separate the dress and shoes later. Load each as a selection, create a new group on the Layers panel, and use the selection to add a mask to the group. At this point I separate the dress and shoes, making a dress group and a shoe group.

Figure 5.35 shows the structure of my Layers panel at this point. I have the legs on the bottom with the two retouching curves just above them. I trusted my warp and didn't duplicate the legs, but I'm not merging the retouching in case I need to back off a little. I have duplicated the torso and the head layers, so if I change my mind about the warps, I can always undo it. On top I have three groups that are empty at this time while awaiting color corrections once we have moved into the master file.

I feel like both of the legs and the arms look flat right now, but I'm counting on the color correction and the addition of a contrast move to solve this. Overall she doesn't look great, but remember, we haven't made a single color adjustment, and that's where the sparkle starts to happen. Now we will introduce her to the master composition.

Integrating the Lifestyle

By now you should be getting expert at resizing an element and dropping it into the master composition. From your MAIN_Lifestyle.tif, grab the Lifestyle group and drag it into the Vania_Spread_v3.psb. Be sure to drag it on top of the FPO, which should be visible. Select the Lifestyle group and hit Command/Ctrl + T to resize the whole group and not just an element within the group (Figure 6.0).

Now we have to start addressing some color issues. The girl is too dark, and the background looks dead and dark, not like a bright city day transitioning to evening, which is what we want. The background is also a little too sharp, so we'll have to add a blur. We also need to change the dress color, and even though it's a light green in the FPO, the directions are to match the lipstick bullet. This happens frequently because the artist who is creating the layout doesn't always have the final makeup for the ad when she or he is developing the concept.

Let's deal with the background first. *Turn off* your product group while you work on this background so you know you are not making a mess behind there that will need to be cleaned up later.

Put the Houston St. layer into a group and name it "Houston St." Set the group mode to Normal. Duplicate the Houston St. layer and name it "Blur." I applied

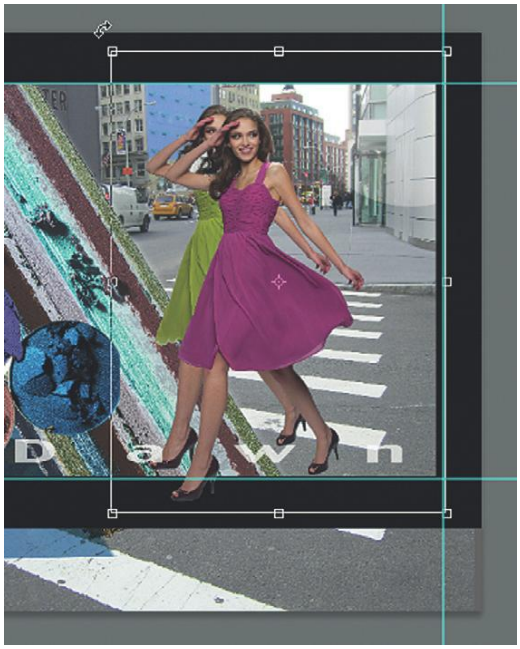
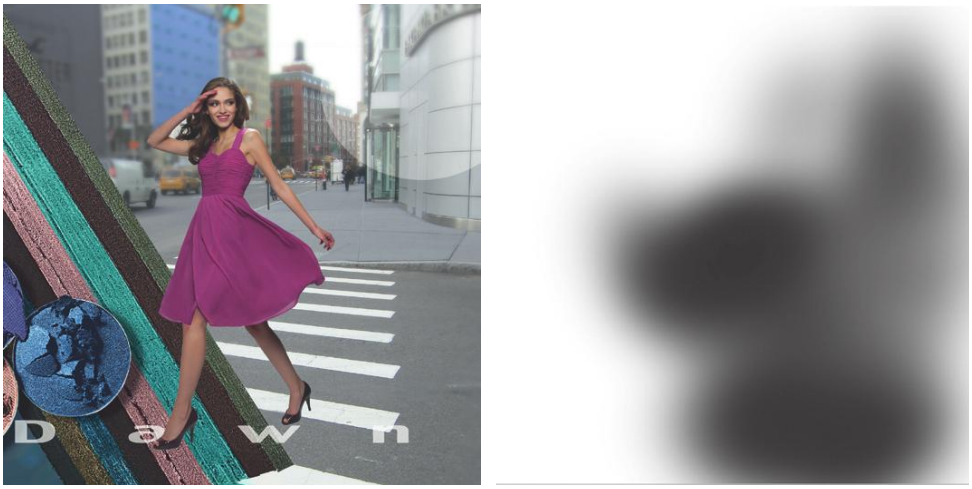


FIG 6.0 Resizing the Lifestyle group to fit the comp.



FIGS 6.1, 6.1A Blur layer and its mask.

the Gaussian blur filter at a radius of 16.4 pixels and added a Layer mask to brush away some of the effect from the street area (Figure 6.1).

To create the feel of transitioning to evening I made two separate moves: First, I created an extreme brighten curve (Figure 6.2), and then I attached a layer mask and brushed the effect back quite a bit (Figure 6.3).

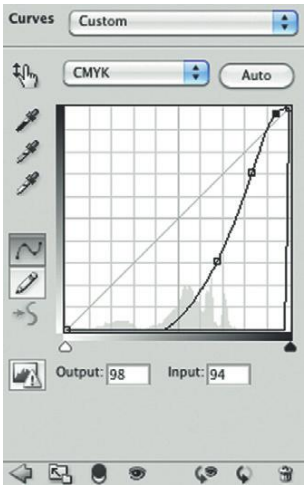


FIG 6.2 Superbright curve.

FIGS 6.3, 6.3A Brighten Curve effect and after masking.

I wanted to introduce some color into the street background using the blue from the makeup palette, so I sampled color from the blue makeup cake (Option/Alt-click with the Brush tool, or hit I for the Eyedropper tool). I then made an empty layer above the bright curve, filled it with the sampled blue color, and then set the blending mode to Color Burn. I didn't want it to affect the street area, which I want to keep more neutral in color, so I added a Layer mask to remove the blue from the street (Figure 6.4).

FIG 6.4 Blue Multiply color effect and moon shape with adjusted color from white to peach.

Last, I decided to change the color of the white moon shape in the upper right corner to a peach color to correspond to the peach makeup cake. I Command/Ctrl-clicked on the moon shape's thumbnail to load the selection and filled it with a peach color until I got what I liked (see Figure 6.4).

Now we can move back to the Vania Lifestyle. I can see already that my skin retouching on the legs is too much, so I used a soft brush at 5% Flow and painted with black on my masks and took the retouching down by 50% or more.

The skin CC is going to be tricky, so I'm going to do the dress color first so we can play off that as we correct her skin later. Go to the Dress group that we created in Chapter 5. If you are using your own makeup palette, use Photoshop's color correction tools from the Adjustment Layers menu (i.e., Curves, Selective color, Channel Mixer, etc.) to swing the dress color to match your lipstick bullet. I used Hue/Saturation to get mine in the zone by sliding the master Hue slider to minus 20. To even out the color, I added a Solid Color Fill adjustment layer with the blending mode set to color (Figure 6.5). I sampled the color for the fill from the adjusted dress color (after the Hue/Saturation move). To sample the color, click on the Layer thumbnail (not the Mask thumbnail). Brackets should appear around the corners of the Pixel thumbnail. Otherwise, you'll be sampling grays from the mask. Also, as we discussed earlier, color fill layers behave like normal pixels when they are inside a Normal mode group, so you will have to mask out the dress on the color fill layer completely.

I think the lifestyle feels really dead in its new environment, so I need to make a big move to start. I'm going to need a merged version of Vania to work from,

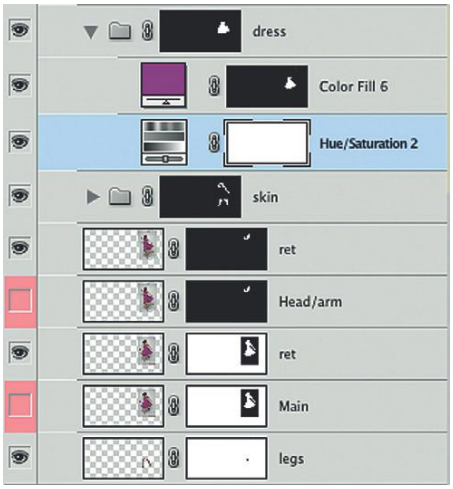


FIG 6.5 Layer panel with Hue/Saturation and color fill layers in the dress group.

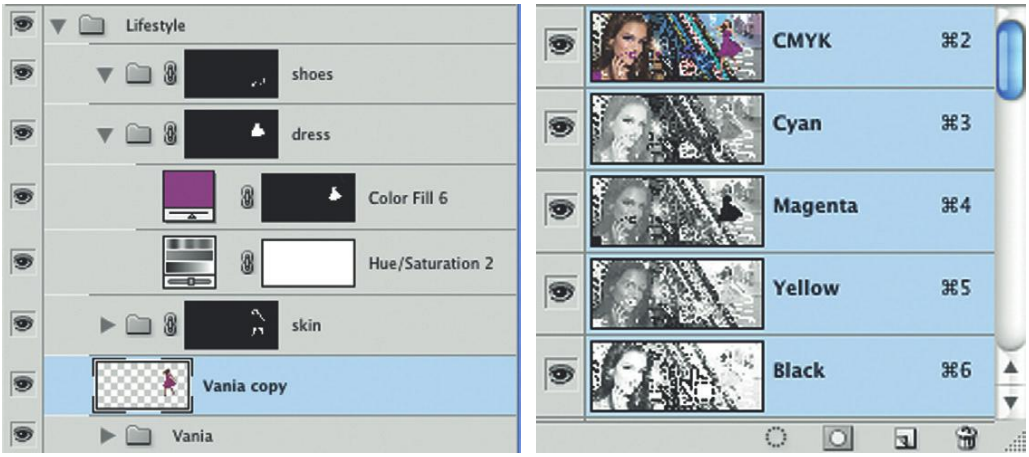


FIG 6.6 Duplicate Vania group merged to create an alpha layer. Command/Ctrl-click on the Black Channel to load a selection.

so I put all the Vania comp pieces into a group, named it "Vania," duplicated the group, and merged the duplicated group to end up with a flattened alpha Vania on a layer. We are going to use this layer for two things: to create a silo mask and to make a copy of the black channel. When we're done, we will throw the Vania copy away.

Command/Ctrl-click on the Vania Copy thumbnail to load the selection, go to the Channels panel to create a new alpha channel and then fill your selection with black. Name the new alpha channel "Lifestyle Silo." Go back to the Layers panel and click on the merged Vania copy so it is active. Now load

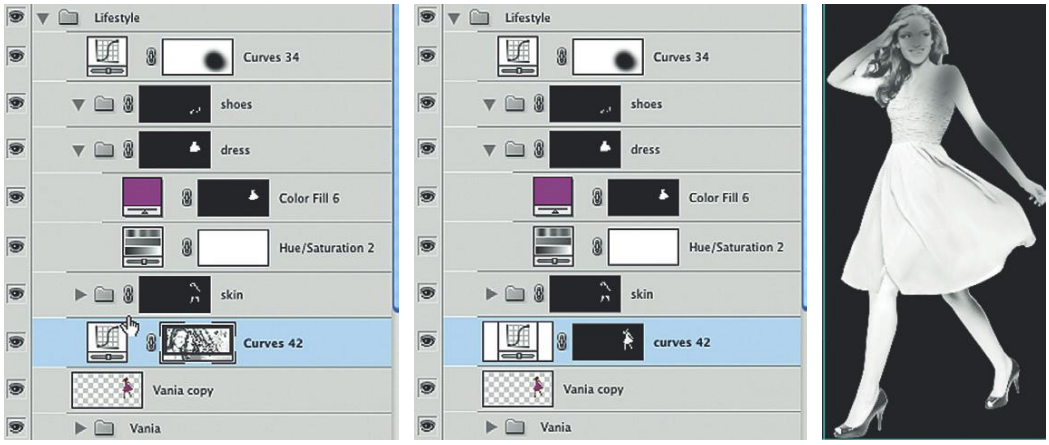


FIG 6.7 A curve with the black channel mask and background removed closeup of the final mask result.

If you are doing this project in RGB, you can still get a copy of the black channel to use here. Duplicate your file using Image > Duplicate, and check the box labeled "Duplicate Merged Layers Only" to flatten it. Convert the file to CMYK by going to Edit > Convert to Profile and choosing CMYK from the menu. Now go to the Channels panel and click on "Black" on the black channel so the image appears as the black channel only. Use Command/Ctrl + A to Select All and then Command/Ctrl + C to copy. Now return to your RGB file and create a new alpha channel and paste the copy of the black channel into it (use Command/Ctrl + V to paste it). There you go—a black channel (of sorts) in RGB.

the black channel as a selection by holding down the Command/Ctrl key as you click on the Black Channel thumbnail. With the marching ants selection active, go back to the Layers panel and add a Curves adjustment layer just above the Vania group. Throw away the merged Vania copy. Now you have the entire black channel as a mask on the new curve we just created, but we want only the portion affecting Vania. Return to the Channels panel and Command/Ctrl-click to load the Lifestyle silo we just created, and then invert the selection with Shift + Command/Ctrl + I. Using this selection, click on the mask for the curve we created and fill the selection with black to block everything but the lifestyle figure (Figure 6.7).

I named my curve "Soft Light" and set the layer blending mode to soft light. Figure 6.8 shows how I pulled my curves to make an extreme pop over all of the figure.

Figure 6.9 shows the sequence of changes made. The first figure is where we started, the second is the dress color moves, the third is the Soft Light curve layer, and the last is the added skin moves.

To arrive at the skin CC, I made multiple moves. In Figures 6.10A to 6.10I, I captured my screen with each adjustment layer next to the image and the mask attached to each of those adjustments.

Remember that we don't have to be precise with the selection because the blending mode of the group is set to Normal; the curve will clip to the pixels at the bottom of the group.

At this point my file is quite big and is starting to drag a little. I've decided to delete the extra area outside the FPO crop, with a little extra bleed, from the bottom of the file. I don't want to do this if I don't have to, but the file size is slowing Photoshop down enough that I feel it is worth it. The main thing

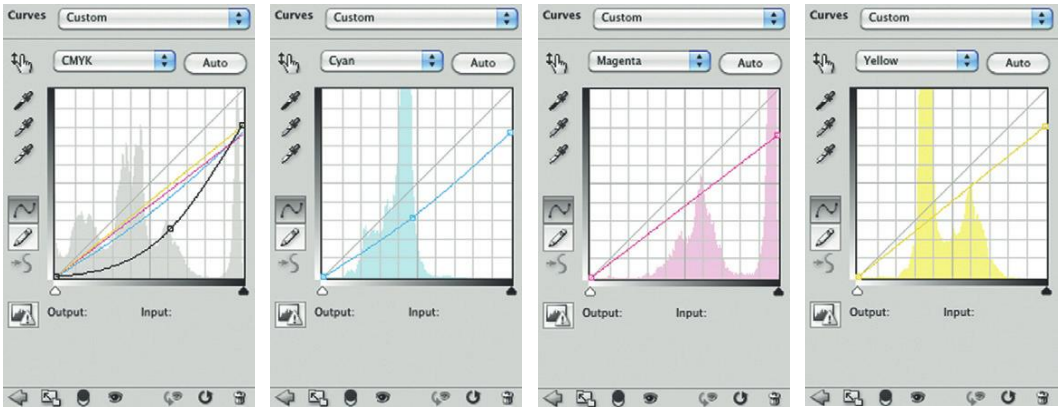


FIG 6.8 Soft Light curve.

is that if the client asks me later for more of the image, I can go back to the uncropped file and bring back the full image.

To crop the image, I hit the C key for the Crop tool and dragged out my crop lines. I've left extra bleed beyond the FPO crop. My file went from 3.66 to 3.0 gigabytes, so this should help. Again, I will Save As and make my file V4 (Figure 6.11).

The Shoes

Now let's do the color on her shoes. The instructions are "shiny, rich patent leather a deeper shade of the lip bullet color." If you have created your own color palette, go with a color that matches your color scheme. The shoe is pretty dead and lifeless, so I chose to use the channel mixer to make some serious changes. Figure 6.12 shows how I mixed my channels. It's a bit crazy, and you're not "supposed" to go over a maximum of ink, but I can always adjust it later if my total ink is too high for what I'm printing (more on that later). I just want what I want here, and I got close. After the channel mixer, I added a Hue/Saturation adjustment (Figure 6.13) to tweak the color and lighten. I'm happy with my color, but these crazy moves together are whacking out the highlight, so I painted with black on my shoe group mask to block the effect from those areas (Figure 6.14).

At the bottom of the group, I added an empty layer to paint in a shadow under her feet to ground her to the pavement. As I painted with black, I noticed it looked purple and realized my shoe color group was causing this. I loaded the Vania Lifestyle silo from the Channels panel, inverted the selection, and used this to fill the shoe group mask with black so my CCs wouldn't affect anything outside of the shoe area. I used a soft brush to paint in a small grounding shadow under Vania's feet (Figure 6.15). Save the file at this point, and let's go to the next version. Save it as Vania_Spread_V5.psb.

FIG 6.9 Before and after color changes to the lifestyle.

FIG 6.10A The first curve is a simple brightening of the skin, but I did paint black into the mask to brush it off her face, chest, and left leg.

FIG 6.10B This curve hits the legs only. I set it to Luminosity and pulled the cyan curve from the bottom left end point (the white point) in by 20 points to brighten the dingy legs. I returned to the master curve to put back a little shape by pushing the darks up and holding the midtones.

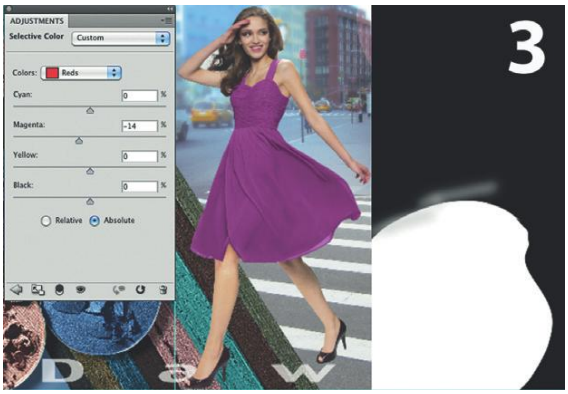


FIG 6.10C Using a selective color adjustment, I removed magenta from the red channel. I took out a lot because I know I'm going to add curves for shape later that will push warmth back in again.

FIG 6.10D This is the first shape move. It's pushing a little depth only into the very darkest shadows like above her knee. It's affecting the left leg only.

FIG 6.10E Still a little saturated, I used a Hue/Saturation adjustment layer to "desat" the reds a bit.

FIG 6.10F This is an overall move, so no mask is required. It is a typical skin balancing move: reducing the magenta from the reds and reducing yellow while adding magenta in the yellow tones.

FIG 6.10G Adding a little depth.

FIG 6.10H The hands were still purple, so I lightened them, pulling down the master curve and then removed magenta from the magenta channel of the curve.

FIG 6.10I Her legs are still way too flat, and being relatively small in the image, I felt it best to exaggerate their shape with some manual molding as I did with this curve adding shadows.

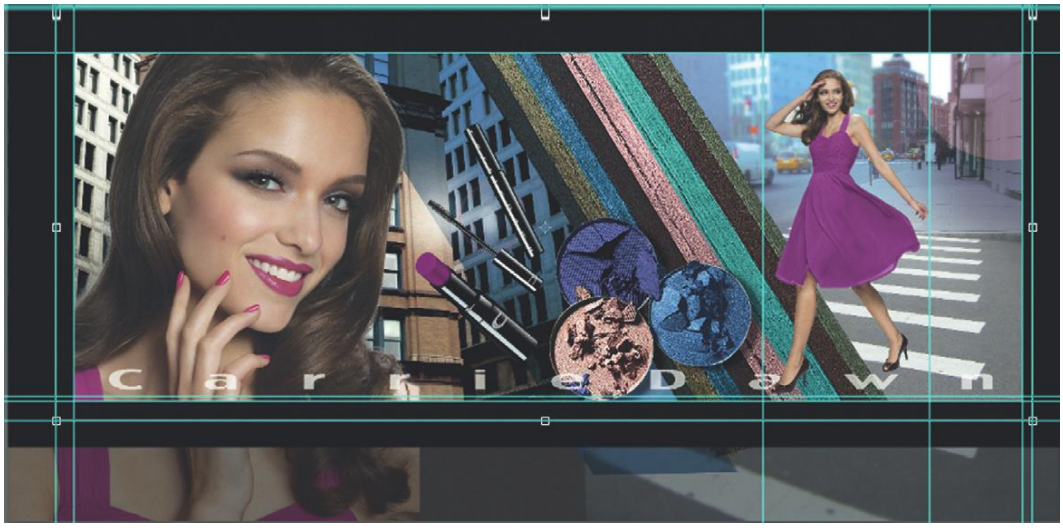


FIG 6.11 Cropping the file.

FIG 6.12 Channel mixer move on the shoes.

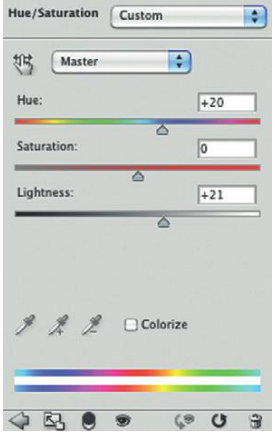


FIG 6.13 Hue/Saturation adjustment on the shoes.

FIG 6.14 Removing the shine from the group mask.

FIG 6.15 Shadow under feet for grounding.

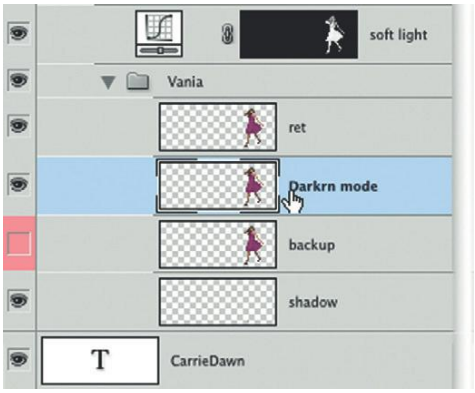


FIG 6.16 Simplifying the layer stack.

The Vania Lifestyle can now be simplified. We can steal from V4 if we need to go back on something. I don't need my red unretouched layers at this point, and I delete them. I Shift-selected all the Vania pieces (not the shadow) and hit Command/Ctrl + E to merge them; then I duplicated the merged Vania layer twice. I turned off the bottom layer and labeled it "red" for backup. I set the middle layer to the Darken blending mode and named it "Darken Mode" (I'll show you why next). The top layer is my Ret layer (Figure 6.16).

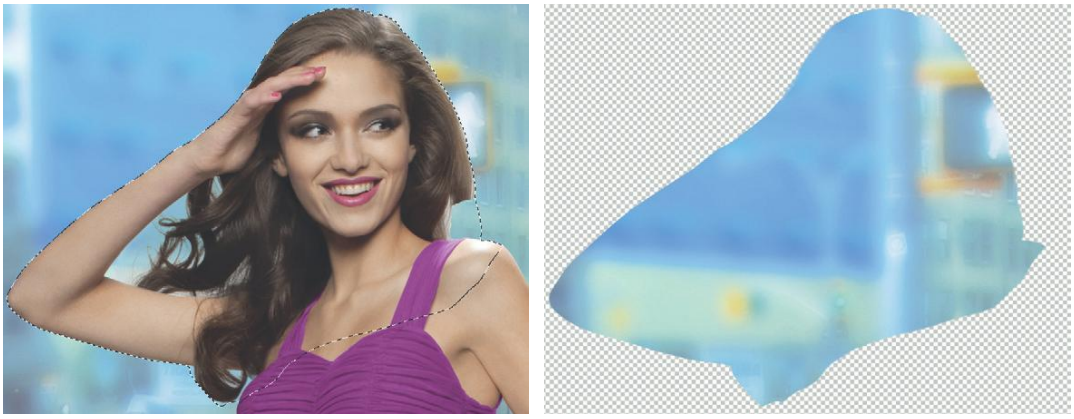
The Hair Work

Now we need to move on to some real heavy lifting. We need to integrate the head and hair to fit perfectly with the body and do the hair work. First, I want to address the hair behind her bent elbow on the Ret layer. I want to keep as much of the hair as I can, while getting rid of the background from the original lifestyle shot.

Turn off the Ret layer so you can see how the Darken Mode layer looks when it reacts with the copied piece of background we made. See how the dark brown hair separates from the lighter white color of the background?

I began by making a selection of the top section of Vania. I loaded the lifestyle silo from my Channels panel, activated the Lasso tool, and then held down the Option/Alt key (to put the Lasso into subtract mode) as I outlined the part I didn't want (Figure 6.17).

Then I turned off the entire Lifestyle group, including the CCs, so only the background was visible. I want to make a copy of this piece of background, which I will do by pressing the Shift + Command/Ctrl + C to copy visible and Command/Ctrl + V to paste that on a new layer (see Figure 6.17). Name this layer "bkgd." It should be placed just below the bottom Backup layer. Add a Layer mask to the Ret layer, and use black to paint on the mask to brush away the area in the crook of her arm where the background white is still showing. This will expose the Vania Darken Mode layer underneath, and it will react to the new bkgd layer we just created and inserted below the turned-off backup layer (Figure 6.18).



FIGS 6.17, 6.17A Selecting and copying the background.

FIG 6.18 Hair blending into background copy with Darken Blending mode.

The reason we need to copy a small piece of background to drop behind the hair is because we set the Blending mode of the group to Normal. For this technique to work, the layer we set to the Darken Blending mode has to interact with a pixel layer beneath it *within* the group, (turn the background piece off for a moment to see what happens) but it's well worth the extra effort. The hair is almost perfectly *silo'd* with minimal effort. If we add a couple of hand-drawn wisps, we can easily make it believable.

There's some background showing where her hair meets her upper chest, so I made a selection and moved the hair down some (Figure 6.19). You might think it would be better to leave the head and arm on a separate layer, but I find that once I have it in a pretty good position, it's easier to recreate or steal pieces to integrate her head to her body if it's merged to the body.

I provided you with some other shots from which you can steal hair for replacing. There was a chunk missing from the right side, and the left feels kind of hard and not very pretty. I want big hair, soft and flowing to match the feeling of her dress. Everything should feel light and breezy. Feel free to redesign her hair however you like, but please read how I made my changes first because you might pick up some little tricks for making the job easier and look more realistic.

From the file named Extra_Hair.tif, which you will find in the Lifestyle files folder, I stole the right side of the swoosh and dropped it into my lifestyle (Figure 6.20). For this piece of hair I again copied some of the background to fit the shape of the transformed hair and dropped it in with the background piece I have already. I named my hair layer "Hair Right" and set the mode to Darken. We'll come back to this area to integrate it further once we have more of our hair comp finished.

Next I went to the Lifestyle files folder again and opened Extra_Hair_2.tif and selected some of the flying pieces to add in on the left of my comp to soften the area.

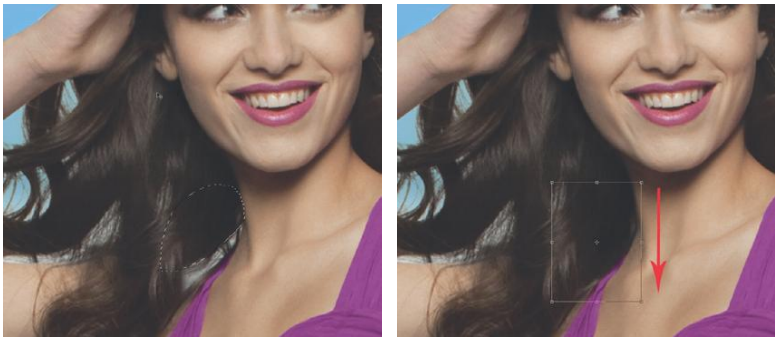


FIG 6.19 Moving the hair selection.

FIG 6.20 Stealing hair and placing it in position.

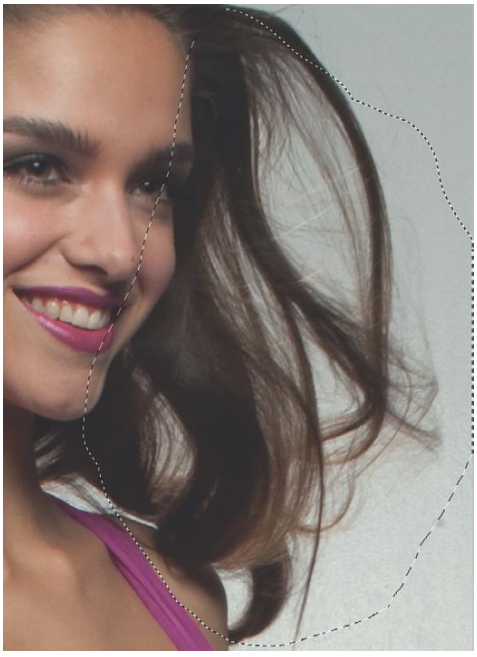


FIG 6.21

I don't want a solid sheet of hair, I want to keep it airy. I dropped this new piece in *behind* the Darken mode layer and named it "Hair Left." I flipped my stolen piece over, transformed it into place, masked out the areas I didn't want, and set the mode on Darken. You might not want to do this in that exact order; you may wish to go ahead and set the mode to Darken before you position it to help you see better what you are going to get.

You may notice some discoloration. This is something we will address when we do her hair CC. I continued to steal pieces of hair and reposition them. I also made an empty layer for hand-drawn hairs at the top of the Vania group.

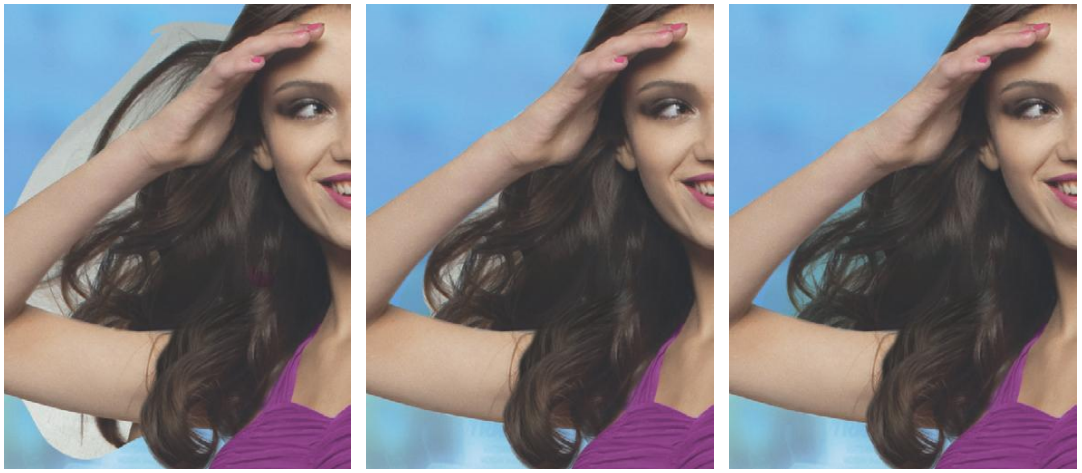


FIG 6.22

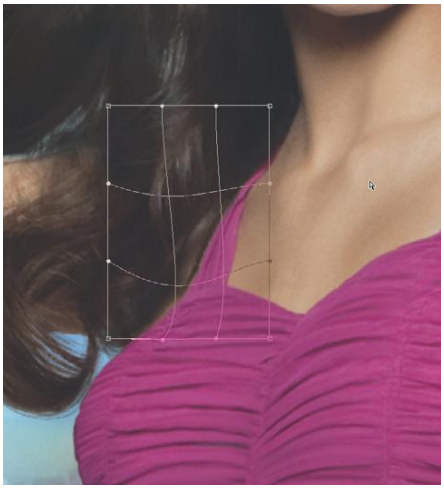


FIG 6.23 Warping hair downward.

I'm in pretty good shape at this point. Now I just need to tie together all the loose ends. Now that I've made my color moves and positioned my composition, I need to zoom in tight and go over every edge very carefully to make sure it blends with the background. Check for too sharp or too soft edges, glowing edges, or dark lines along an edge that don't belong. I added some shadow down the edge of her leg using the Burn tool to make it fall into place. To make a nice, clean edge and edit all the layers together (which is a nice option), I added a Layer mask to the Lifestyle group and painted with black to trim the edges nicely (Figure 6.25). *Don't do this around the hair.*

FIG 6.23A Stealing for replacement.

FIG 6.23B Transforming.

FIG 6.23C More warping.

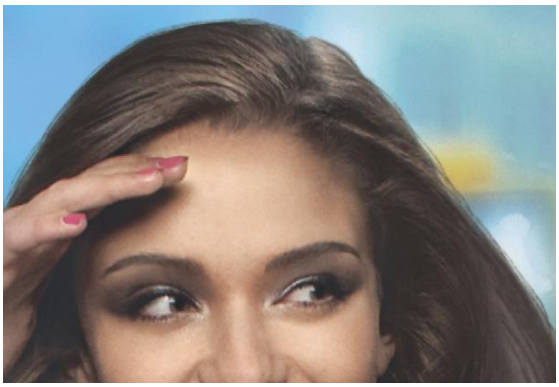


FIG 6.23D Hand-drawn hairs along the top and side edge will soften the silo.

We may want to draw new hairs here, and the area will be masked out, preventing us from adding in. If you have this problem you can add a layer on top of the group to draw hairs, but let's try to keep her compartmentalized.

Checking her color and contrast, I saw that she had some orange patches on her arm and chest, so I selectively removed that discoloration using a Selective Color adjustment. She was a bit dark in the face and lacked a little contrast, so I put a contrast curve to her face only on Luminosity. Her face was also too gray, so just for fun I used a Photo Filter adjustment layer to add just a little color.

FIG 6.24

I captured my screen with a selection of my Layer mask for this adjustment so I can see where I applied it. I adjusted the color of the Photo Filter to add a little warmth to her face. Figure 6.26 is also good for seeing the smaller changes I made to the hair, which I didn't document step by step before.

Here are a few other adjustments:

- I cleaned up the street and removed detracting white lines under Vania's knee and dress.
- I masked out the hair from the Soft Light layer by painting with black. The mask was imitating the shape of the hair, and when I moved the hair pieces, the mask was no longer in sync.
- I removed the dark edge on her dress below her breast.
- I lightened the shadow under her nose and added a tiny bit of brightness to the ridge.
- I lightened the black inside the corners of her mouth by lassoing with a 4-pixel feather, hitting Command/Ctrl + J, setting the Blending mode to Screen, reducing the opacity, and merging back.

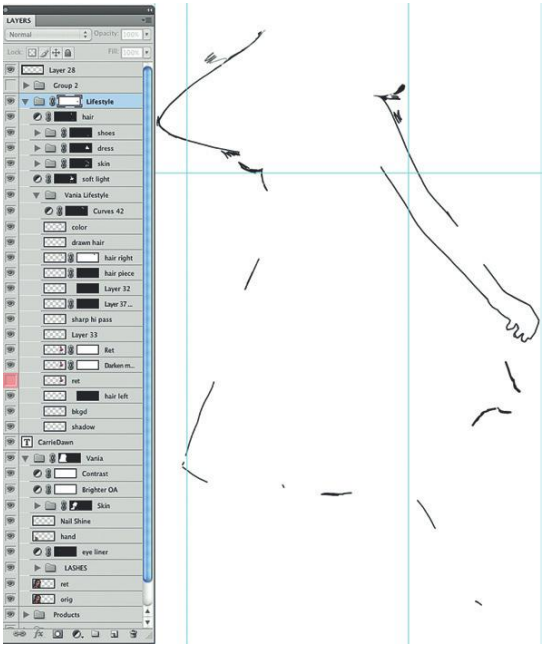


FIG 6.25 Masking out multiple layers from a group.

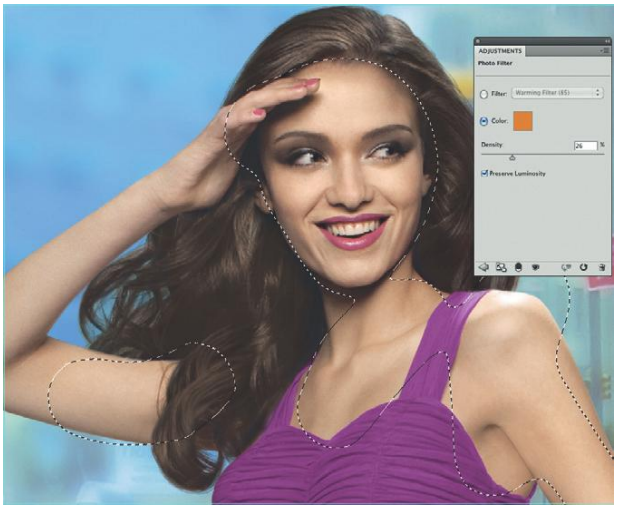


FIG 6.26 Photo Filter setting and mask selection loaded.

- I also adjusted the background piece to make it darker in some areas so it reacted better to my hair Darken layer (Figure 6.27). At this point my Layers panel looks like Figure 6.28 with all the subgroups opened up.

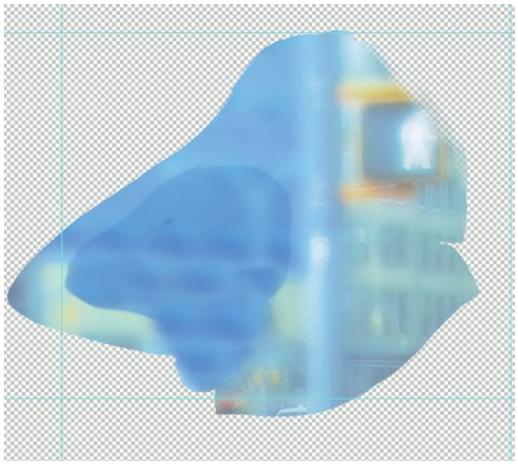


FIG 6.27 Changes made to the piece of background behind Vania in the Lifestyle group.

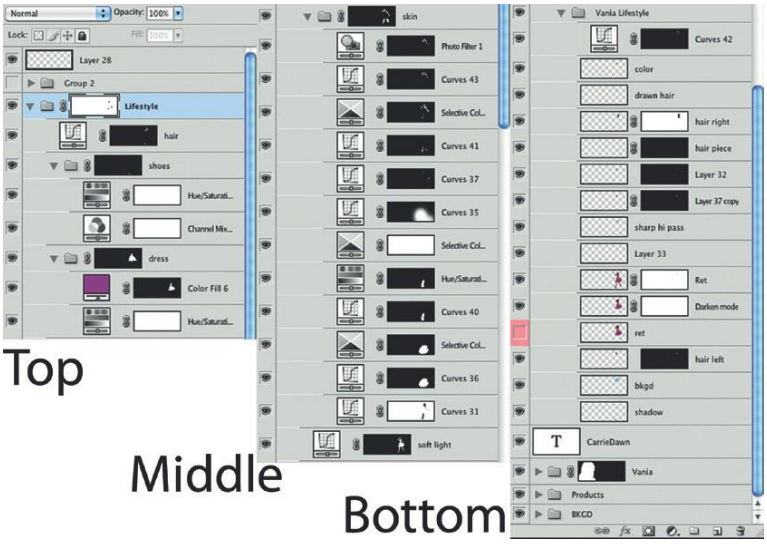
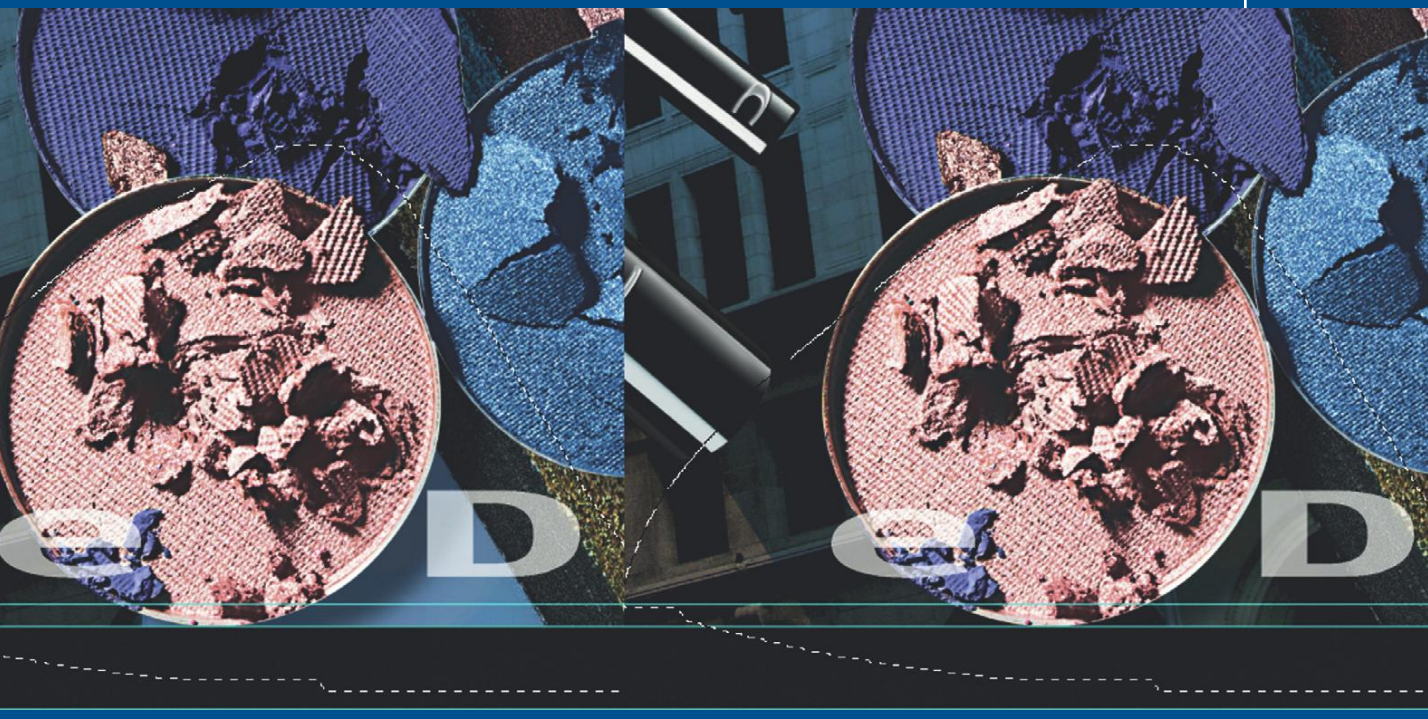


FIG 6.28 Current state of the Layers panel.

- I also added an empty layer set to Color mode. I can use this to paint out any color shifts in her hair created by my Darken mode layer and a few of the gray spots. Select from warmer areas of her hair to get a good color and paint with a soft brush set to 10 or 20 percent Flow. Her hair should be dark auburn, not black or gray—a hint of warmth.

Now we can move on, but we are not done here! We will do the makeup on the Beauty shot first and then come back and revisit the Lifestyle to match them up. I still have some concerns about skin color, but we will address that after our first proof and client round, still to come. *Save your file.*

This page intentionally left blank



Makeup and Hair

Now let's turn our attention back to the main Vania Beauty shot. We need to match the makeup to our cake color scheme, do the hair and silo work, and add shine to the lips. I began by color-correcting the lips to match my previously CC'd lipstick Bullet. I made a new group; loaded a selection from our previously made lips, nails, and Dress mask stored in the Channels panel; and attached a layer mask to the group. Now my group is isolating these three elements. I named my group "Lips/Nails CC" (the sleeve of her dress is also included).

First, I moved the color by adding a Solid Color Fill adjustment layer to the group and setting the blending mode to Color. If you are using your own color scheme, match the lips to your bullet color. In Figure 7.0, I am choosing my color with the Color Picker that comes up when you choose a Solid Color Fill adjustment from the Adjustment Layers menu.

This first move puts the color closer, but it's not mimicking the feel of the lipstick quite yet. Remember that the lipstick will look a little different when it's applied, so, yes, apply it to yourself. You may need to find someone in the studio with the appropriate skin color, depending on the model you are retouching. Often I just apply both the lipsticks and shadows to the back of my hand, but sometimes I'll wear the lipstick so I can get the real feel of it.

FIG 7.0 Picking a color for my Solid Color Fill adjustment layer with the Color Picker.

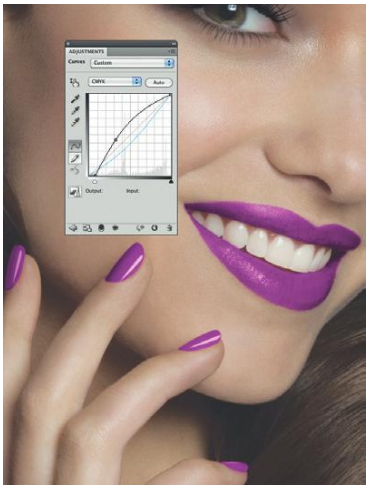


FIG 7.1 Curve adjusting contrast and cyan.

FIG 7.2 Channel Mixer removing black.

And, no, the guys are not excluded! Comic relief is always welcome in retouching.

I added a curve to pop some depth in and adjusted the cyan by removing a couple of points (output: 38/input: 49) (Figure 7.1).

These two moves are pumping too much black in the shadows. I still liked what I was getting, so instead of adjusting the curve further, I toned down the blacks using a Channel Mixer adjustment, covering the effect with a mask and brushing out the blacks selectively (Figure 7.2). Compare this with Figure 7.1.

FIG 7.3 Drag shine into the master file.

FIG 7.4 Transform and set the Blending mode to Lighten.

Now let's add some shine. Go pick up the lip cut provided in the Beauty Folder named "lips.tif" and drag it into the master file above Vania Ret (Figure 7.3).

Transform the shine to fit onto the bottom lip. I flopped mine and set the Blending mode to Lighten (Figure 7.4).

Next, I hit Command/Ctrl + M to open the curves dialog box to apply a direct adjustment, darkening the lip layer to force the darker areas to disappear and leaving only the big white highlights. I couldn't force it all the way, but it was easy to just erase any bits still clinging on. Next, to make the shine match and blend better with the lips, I locked the transparent pixels by clicking on the Lock Transparent Pixel icon at the top of the Layers panel, then selected a brush and set the Blending mode to Color. I sampled Vania's lip color and used it to paint over the shine to make any color still clinging there match up with Vania's lip color (Figure 7.5).

At this point I need to tone this down. I'm going for shine, not high gloss, which is what it looks like now. I erased some edges I didn't like and lowered the opacity of my layer. Using the Warp tool, I stretched out the shine to follow the natural highlight already there. I used my Clone tool, my Blur tool, and my eraser to soften the edges, fill empty spots, and generally coax it into place (Figure 7.6).

I duplicated the piece of shine I created on the bottom to use a bit of it on the upper lip and then finished by popping up the natural highlights in the lips with a lightening curve, naming it "pop shine" (Figures 7.7 and 7.8).

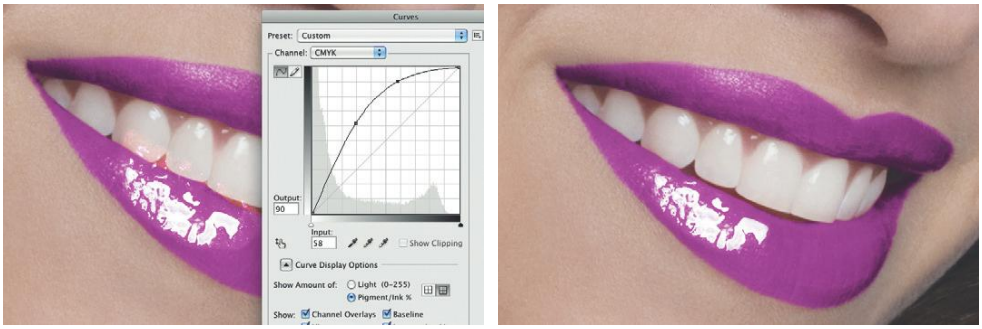


FIG 7.5 Darken lips layer with a curve and erase any leftover pieces.

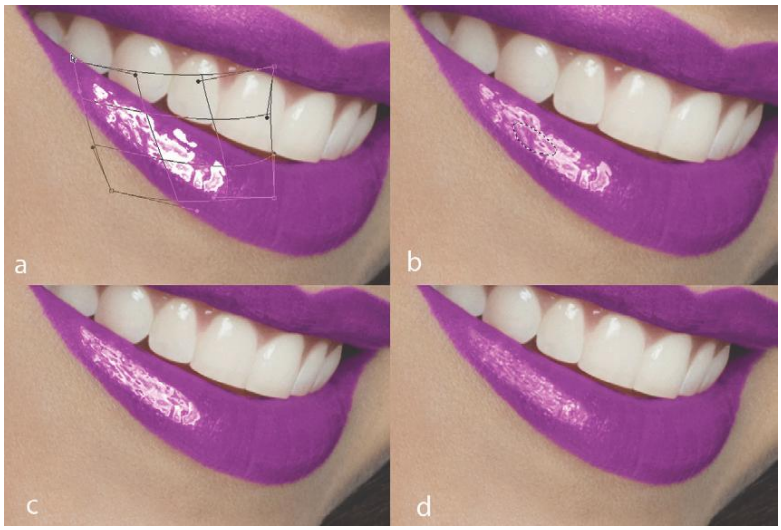


FIG 7.6 Warping and coaxing the shine into place.

FIG 7.7 Using bottom shine for the top lip and the pop shine mask.

FIG 7.8 Before shine work and after.

The Hair

Many times when I'm doing a hair silo, I rely on either the Multiply or the Darken Blending modes to blend the hair edges into the background, but for certain clients and especially this type of layout I will need to deliver the file in layers. The girl must be independent of the background. When using Multiply or Darken modes, the edges could change if you move her to another area of the background. So in this case we have to use other techniques to make sure she is fully moveable anywhere in the image and her hair silo will still look realistic. At any point if you want to check how well your silo is working, just merge your Vania group and move her around to see how your edges react. Don't forget to undo the merge before continuing work!

First, I went in and removed all the stray hairs going in an awkward direction (Figure 7.9). I left a few places messy where I knew I was going to replace the hair anyway. (No point in doing the extra work.) Then I cleaned the silo edges as tightly as I could (Figure 7.10).

Just above my Ret layer I added an empty layer and set it to Multiply. I can still use the Blending mode to help me disguise the background without it needing to react to the background pixels. I'm going to select the color of the background right next to my hair edges and paint the edges to blend them into the image. Compare Figure 7.10 with Figure 7.11.

The next step is to make an empty layer above the entire Vania group. This layer is for drawing hairs, and it needs to be outside the group so the hairs we draw won't be clipped out by the Vania group mask. I used a jitter brush like the one we used for the eyelashes, although I kept the jitter much lower because the hairs here are fairly soft and I am trying to match their texture. In Figure 7.12, I'm showing just one area, but I added hairs around the entire head.

Now there are still some problem areas inside the hair. I'm not crazy about her forehead hairline and the left side above her ear. I began by toning down the

When drawing hairs, less is more. It's better to mask out real hair if you can, but that's not always possible. Err on the side of subtlety; fake hair is pretty easy to pick up on. Also, one major mistake novice retouchers make is cutting off hairs that are shooting off the head. You either have to keep them or remove them entirely. Vania had some hairs sticking up at the top of her head that were catching the light. I liked these hairs, so I kept what I could and then extended them by drawing the hairs longer. ***Never*** leave a hair cut off at the edge of the head.

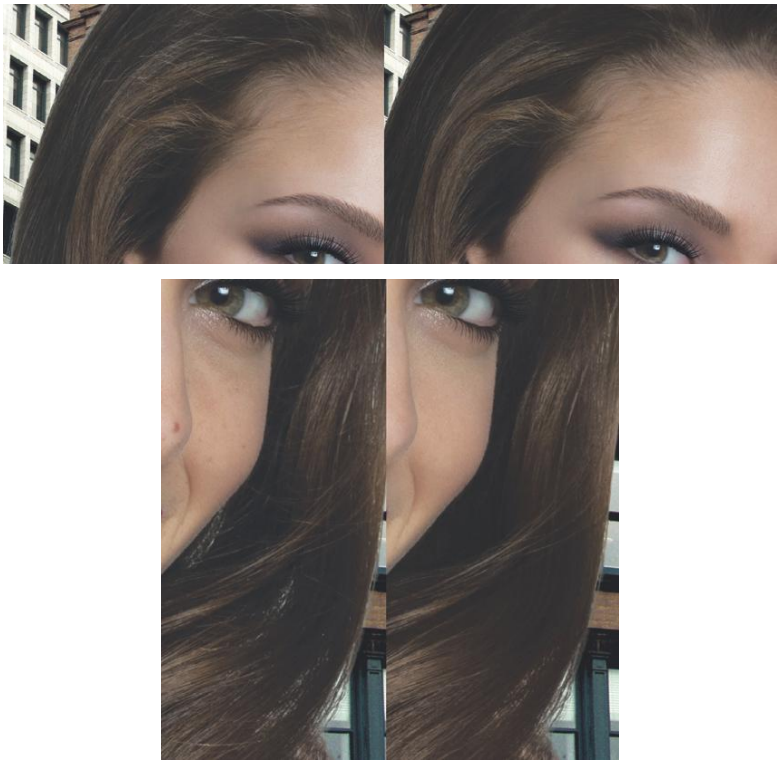


FIG 7.9 Clean any stray hairs.

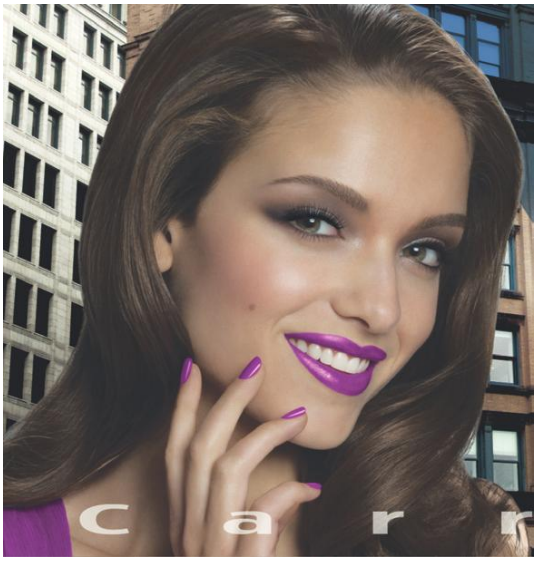


FIG 7.10 Cleaned the silo edge.

FIG 7.11 After painting on a Multiply layer to blend edges with the background.

FIG 7.12 Drawing in hairs.

area by her temple. I want to put new hair in here somehow. I'm not sure yet how I want to do it, so I started by cloning out the little fluff spot and moved on step by step (Figure 7.13):

1. I cloned on Darken to remove the light hairs.
2. Using a Lighten and Darken Curve, I blended the hairs so it didn't look so choppy.
3. I added a small piece of hair to extend the sweep up further.
4. I added a large curl of hair stolen from another area (Figure 7.14).
5. I added a few wisps stolen from the right side and transformed them and set the layer to Lighten Blending mode.
6. I added lighter pieces of hair set to Lighten mode and lowered the opacity to create the appearance of detail in this darker area.

The curl on the bottom right turned out to be tricky. At first I thought I could just clean it up a little and keep it natural, but no such luck. I spent quite a bit of time on this section before I was happy with what I had. I started by finding a piece of hair to replace the edge of the curl (Figure 7.15).

I tried several different strategies before landing on this solution (Figure 7.16):

1. I warped the curl into place.
2. I added darker hair beneath the curl to hide the arm and background.
3. I cleaned strays using the Clone tool set to Darken Blend mode.
4. I picked up the darker hole areas on the bottom, flipped them, and set the layer to Darken mode to create undulation. I then grabbed a lighter piece to add a highlight curl for detail.

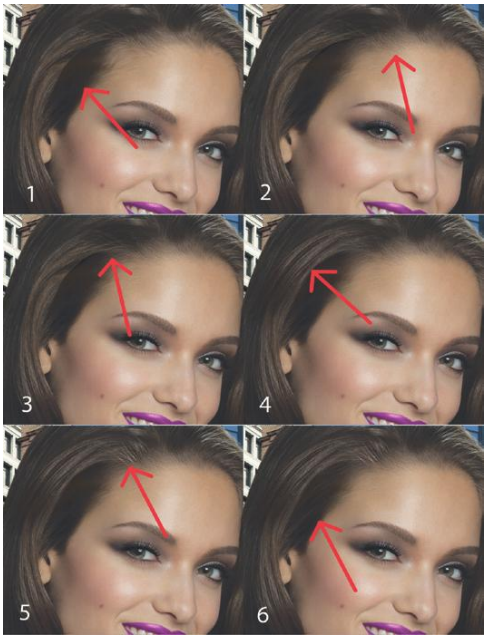


FIG 7.13

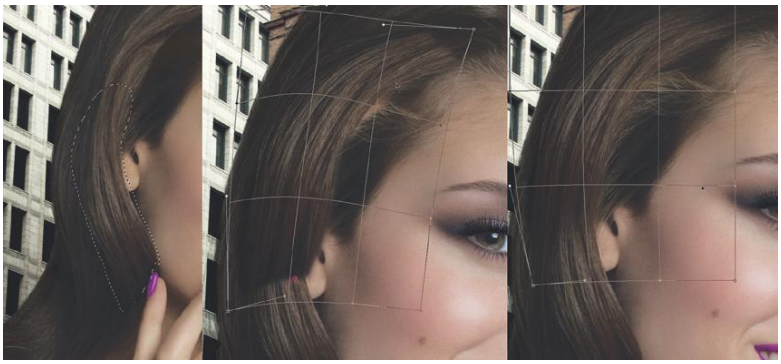


FIG 7.14 Stealing and moving a piece of hair.

5. I stole hair with good texture and used the high-pass filter to drop in some texture into the dark area.
6. I added some hand-drawn hairs and painted with Color mode for warmth.

This is yet another situation where I cannot walk you through the steps. Even if I did it again myself, it wouldn't be exactly the same, but here are some of the Photoshop tools I used:

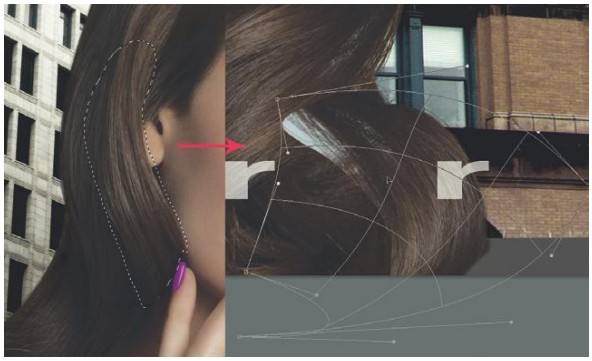


FIG 7.15 Replacing the curl edge.

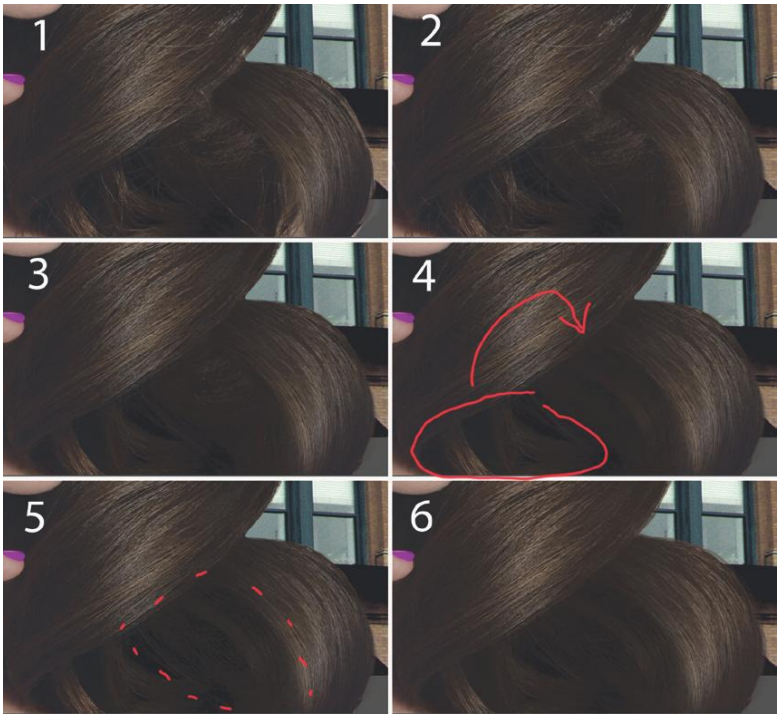


FIG 7.16

1. I stole pieces of hair and replaced areas; remember that you can leave the hair layers on Normal, or you can change the Blending mode to Darken or Lighten to create depth or highlights.
2. Use layer masks to brush in and out the hair you've replaced until you have the right fit.
3. Draw in hairs to make an edge look realistic and not fuzzy.
4. Dodge and Burn and Clone.

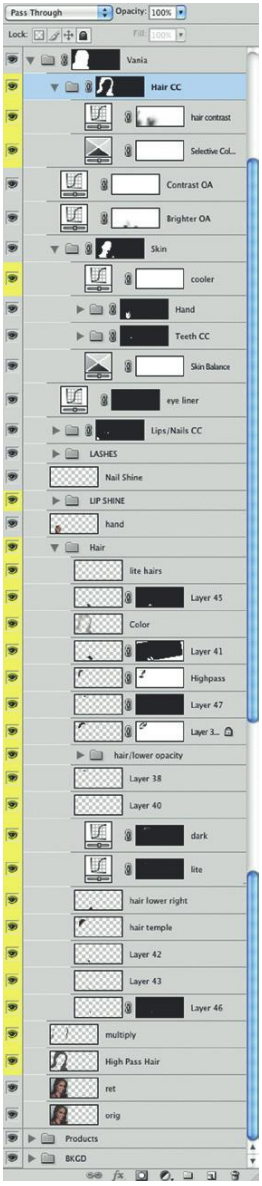


FIG 7.17 Layers panel with changes highlighted in yellow.

5. If an area looks smooth and lacks detail, use a high-pass filter to add texture by sharpening the existing piece or using another piece to create new texture. Make sure it follows the same direction of the hairs beneath it.

The main thing is to match focus and hair texture and to watch out for soft spots. Make sure the hair you add in meets up with the hair that is there already. Hair shouldn't stop in midstroke; make sure everything matches up.

I put all my hair pieces in a group named "Hair" adding an empty layer at the top of the group with its blending mode set to Color, and painted in a little warmth where the hair felt a bit gray. I also made a completed hair mask and added a new group named "Hair CCs" at the very top of the Vania Group and attached my mask to it. Inside this I added a little more depth and contrast to the hair with a curve, since it felt a little smoky and flat. The smokiness is probably exacerbated by my Brighter OA curve, so adding some contrast will fix that.

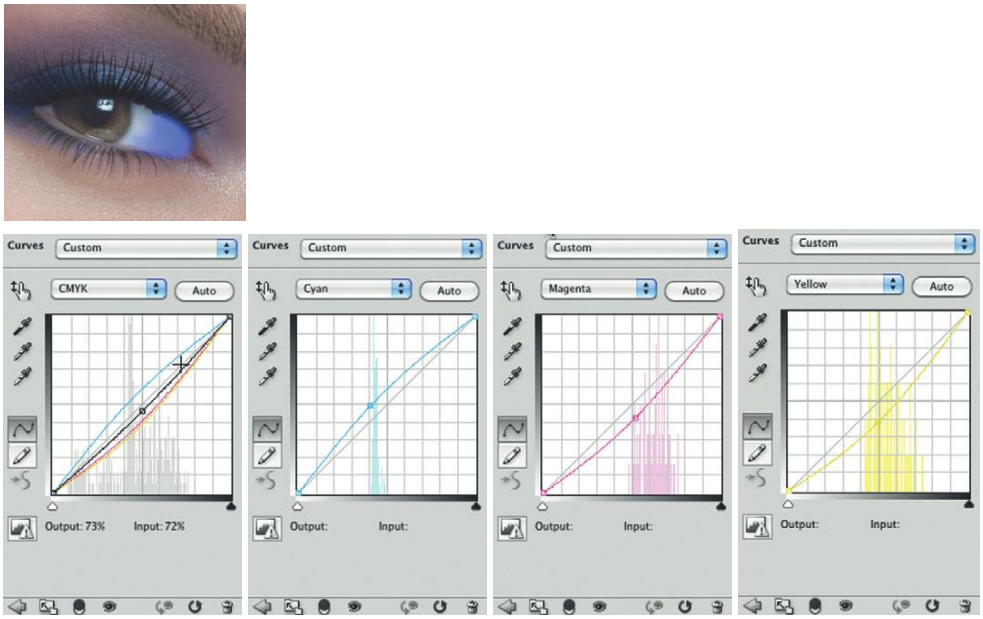
I also found that when I color-corrected her lipstick to the bullet color, her skin seemed too yellow. I added a curve in the skin group and removed a couple points of yellow.

One last thing before moving on: I loaded the hair mask as a selection and then activated the Vania Ret layer. I hit Command/Ctrl + J to copy the hair to a layer and used a high-pass filter to sharpen it. I erased some areas where the sharpening was too over the top. Make it match! And don't oversharpen! We don't want it to get crunchy-looking; hair should be defined but look soft.

In Figure 7.17 you can see my Layers panel with the changes highlighted in yellow. Notice the Hair CC group at the very top with the hair mask attached. The contrast move has been brushed off some areas because it was plugging up the shadows too much. The Selective Color adjustment is removing a little magenta from the reds.

Now we can move on to the eye makeup. My palette is the three makeup cakes: blue for the lid and outer corner, purple for the main lid shade, and pink on the browbone. I used Quick Mask to make a soft selection of the areas I wanted (Figure 7.18) and then used the selection to add either a curve or

FIG 7.18 The blue Quick Mask selection.



FIGS 7.19, 7.19A, 7.19B, 7.19C Quick mask selection and curve for correcting red eye.

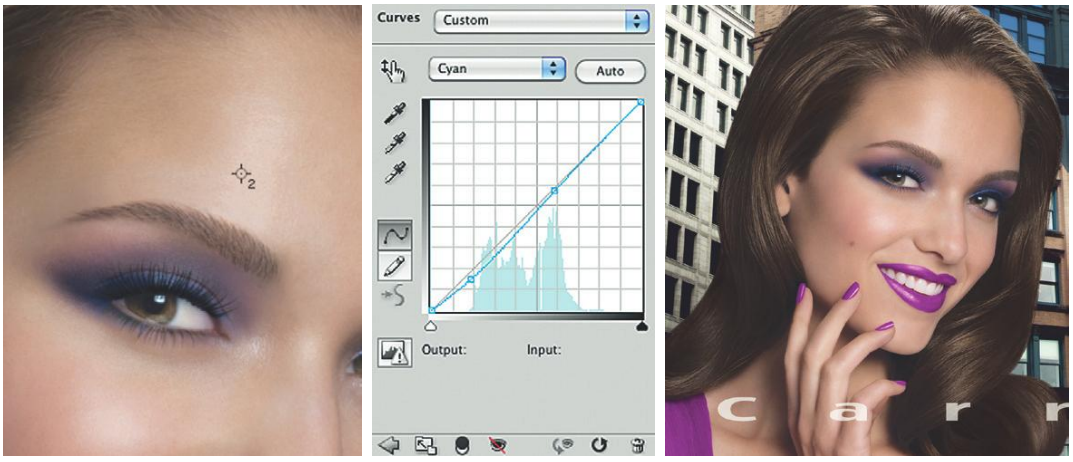
Selective Color adjustment layer to swing the color to the eye shadow color. I used the Layer mask to blend the new color softly into place.

I matched up each shadow color to my cake colors and brushed in her new makeup colors with a supersoft low-flow brush and blended out the edges, making sure I didn't make it look too masky (visible mask edges).

Other than adding the color, I had to lighten a spot on the left eye and darken the lower lid on the right eye (our right) because it was catching the light and popping out too much. I also finally got around to removing the red from the white of her eye, which has been bothering me since Chapter 2. I used Quick Mask to select it and a Curves adjustment layer to correct it. You'd think something like that would be simple, and sometimes it is, but this time not so much. I tried to paint it with the Blending mode set to Color to gentle it down, but it just didn't look right. I tried Selective Color, which often works quite well, but again I didn't like it. Even desaturating the reds with Hue/Saturation didn't work well, which is another method I use for red in the eye. Finally, I used a curve, and not a simple one either (Figure 7.19). Figure 7.20 shows the before and after makeup.

At this point we are almost ready for a first proof as far as the Vania Beauty is concerned. I did a last onceover, checking for small details and color issues. I ended up retouching her skin a little further along the jaw and hairline, the neck, and the hand and hit a couple more stray hairs that popped out at me.

FIGS 7.20, 7.20A Before and after makeup application.



FIGS 7.21, 7.21A, 7.21B Color sampler, remove cyan curve, and Vania current state of retouch.

There were a couple of gray areas on her skin, and I added an empty layer with the Blending mode set to Color and painted in a little warmth into these areas. The side of her nose between the bridge and her right eye felt slightly too orange, so I desaturated the reds using a Hue/Saturation adjustment in the Skin group to correct that—just a small move isolated to that one area.

One last thing I checked was the hair silo. I zoomed in and checked all my edges carefully. Then I turned on the second version background "42nd Street" and checked my silo again to make sure it worked with both backgrounds. I had to make a few corrections before both backgrounds worked equally well.

One last tweak: My girl felt a little blue in the highlights, so I stuck a color sampler in there just to verify and found the cyan to be a bit too high. Using a curve, I took a little cyan out of the highlights and quarter tones Figure 7.21B.

FIGS 7.22, 7.22A New makeup and eye moved over before and after.

Lifestyle Makeup

Now that we have done the makeup on the beauty image, we need to make the lifestyles makeup match up. I duplicated my makeup group from the Vania group and dragged it into the Vania lifestyle. The colors should match up, since I have color-corrected both shots to have the same skin tone. I might have to tweak it, but it's a good start and it saves time. Remember that I made her skin a little cooler on the beauty shot by removing yellow, so I did the same to the lifestyle. Her face was a bit bright also, so I added a little tone with a curve. And finally, after applying the makeup, the left eye (our left) was just a bit too crossed, so I stole the iris from the right eye and replaced the left one with it. I painted a little white into the corner of her eye to move it over so it's not quite as jammed into the corner as much. The makeup looks a little exaggerated up close, but I need it to "read" well next to the larger Beauty shot (Figure 7.22).

A Final Review

Now I want to send my file off for a first proof. At this point I want to evaluate the whole look of the image and ask myself a few questions. First and very important: Do the two model images match? This doesn't mean just the makeup colors, but the skin and hair as well. Look carefully at the beauty and the lifestyle images. The teeth should be white, but not so much that they pop out of her mouth; her eyes should be clean but realistic. Do not overwhiten the whites of her eyes. I made some slight adjustments to Vania Beauty's eyes. The whites were slightly blue compared to her teeth. I often compare the color and brightness of the teeth to the whites of the eyes. I'm not saying they

FIG 7.23 Adding contrast in the pupils.

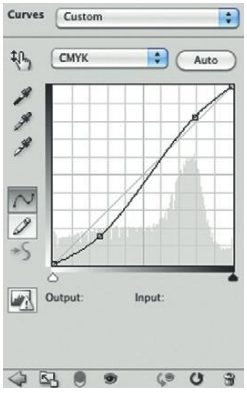


FIG 7.24 Pop curve on Liner strip.

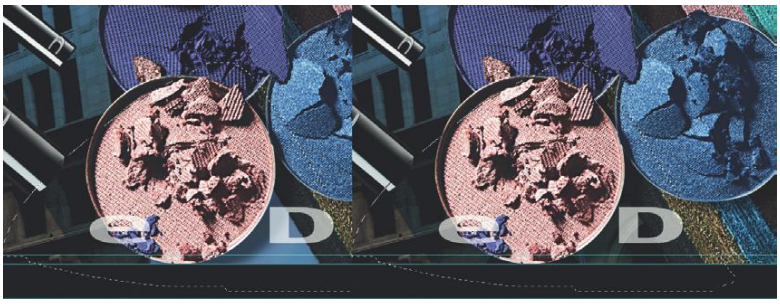


FIG 7.25 Fixing an overlap.

should match exactly, but if they are far apart, then something's wrong. I also like to add a little contrast in the pupil with an S-curve (Figure 7.23).

As I looked at the image as a whole, I felt that the pink cake looked a little dirty and gray, so I tweaked the color with a Selective Color adjustment layer. I took cyan, yellow, and bit of magenta out of the neutrals to freshen the color.

The liner strip felt a bit blah after doing all our makeup color, so I put an extra curve on it to add pop (Figure 7.24). I left the Curve's blending mode set to Normal mode so the colors would saturate a little.

It should go without saying that you should check your silo! Before I send anything off to proof, I zoom in to 200% and pan over it, looking for leftover artifacts, poor silo edges, or masking mistakes. I noticed a little overlap under the cake makeup where part of the street scene background was sticking out. I masked it out and cloned a bit to blend it in better (Figure 7.25).

We are going to proof with the bleed included, so check your background. I had to extend the bottom of my left-side buildings. I just grabbed the windows from above and sewed them onto the bottom. Also, at this point I hid my Vania Beauty, Lifestyle, and Products groups by turning off their

FIG 7.26 Cleaned-up background.

To make mistakes easier to see make a visualization curve at the top of your file and make a crazy curve. That's a curve with 3 or 4 points making the curve look like a "w". This curve will solarize the image and make comping mistakes pop out at you. Another good 'vish' is a super dark curve; pull from the black point to darken the image to see if anything pops out that shouldn't be there. This is good on white backgrounds to check for tone where there should not be any.

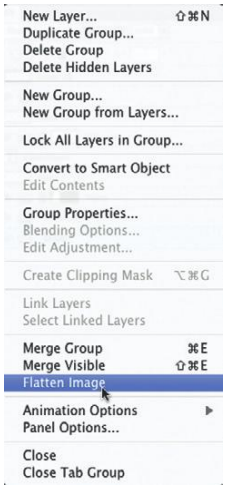


FIG 7.27 Flatten Image in the Layers panel options.

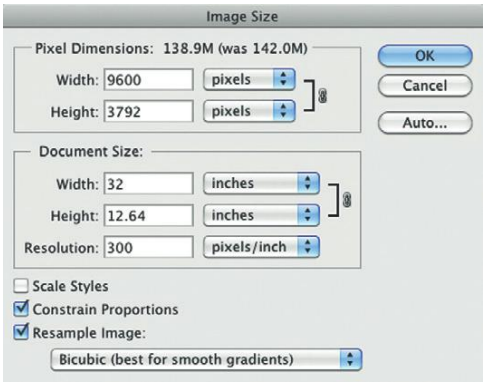


FIG 7.28 Resizing the file.

visibility eyeballs so I could see the background only. Check to see that masking edges for color moves match up and everything is as clean as it can be.

When I am OK with everything, I'm going to save and then duplicate my file by going to Image > Duplicate in the menu bar. Look at your file carefully and check your Layers panel to make sure all the layers that should be on *are* on and those that should be off *are* off. Turn off the black crop guide layer. We are proofing our whole image, including the bleed. Click on the fly-out menu in the upper right corner of the Layers panel and select Flatten Image (Figure 7.27).

The largest dimension I can proof on the Fuji Final Proof CMYK printer is 21 by 32, and my file is only slightly longer than 32 inches, so I selected

Image > Image size from the menu bar (or use Option/Alt + Command/Ctrl + I) and resized my image (Figure 7.28). I checked Resample Image so the resolution will remain at 300 DPI for my proofing.

I made a new folder in my work folder and named it "TIF Files." This folder is for each proof version as I do them for output. Our first output is Vania_Spread_v5. Every studio I've ever worked at keeps the layered working files in PSD (or PSB) format and the flattened output files in TIF format. Even though TIF files are able to retain Photoshop layers, I never use them that way, so I know when I see a TIF file in my job folders that it is a flattened file and cannot be confused with a work file. All my PSD files are full layered working files.

I should also add that every job that comes into my studio is named by the first four letters of the client's name and given a job number. Inside the job folder I use an automated command to add seven folders: Client, jpegs, Processed, PSD's, Raw, TIF, and Approved. Anything the client gives me directly goes first into the Client folder, my working PSD files go in the PSD's folder, and the jpegs folder is for jpegs I send to the client of work in progress. The TIF folder holds flattened for output files, and the Approved folder holds the final approved for delivery files.

Click on File > Save As to save your file to the TIF folder. Make sure to *uncheck* the alpha channels and layers in the Save As dialog box. If you leave alpha channels in your file, it will not print properly. In most cases you will want to embed the Color Profile, but this might be something you will want to discuss with your printer. Change the Format menu from Photoshop to TIF and click on Save (Figure 7.29). The TIFF Options dialog box will appear, and you can just hit OK (Figure 7.30).

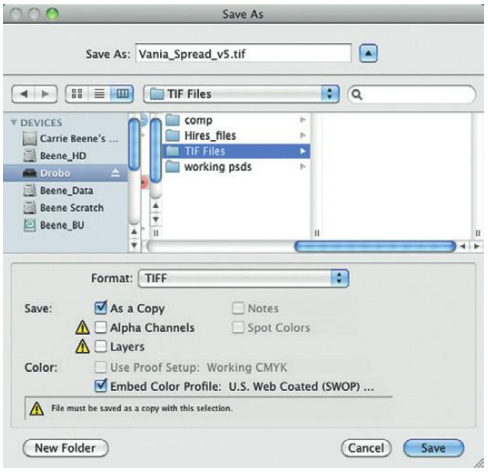


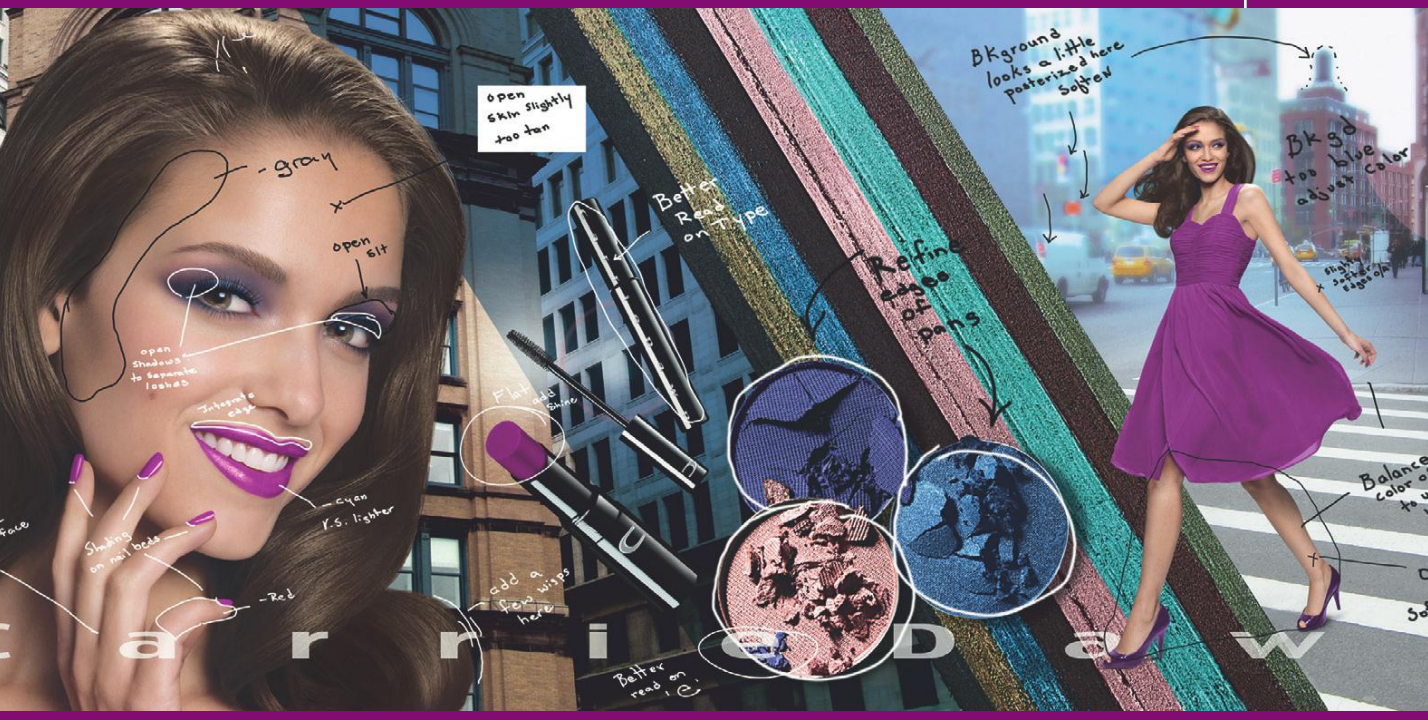
FIG 7.29 Save As dialog box.

FIG 7.30 TIFF Options dialog box.

FIG 7.31 My first proof-ready version of Vania_Spread_v5.

My first round file complete with bleed will be sent to proof and then on to the client (Figure 7.31). When sending a proof in progress file, I always put a sheet of clear acetate cut to size over the proof. This serves as protection against scratches, and more importantly is used for the client markup. Using a felt-tipped pen, the client marks on the acetate the changes he or she wants done. It's much easier having this visual guide, and I can scan the markups so I can pull them into my actual working PSD file for quick reference. Now let's send the file out and see what the client thinks of our work so far. Fingers crossed!

This page intentionally left blank



The Markups

OK, the client has looked at the file and marked it up. This is the first round, so I typically expect plenty of corrections. Sometimes that is the case, and sometimes not, depending on how well I know the client. Before starting the job, you should negotiate how many rounds the client gets for her or his money. A big spread like the one we are doing here typically gets at least four rounds and more often many more than that.

If you are working for a studio, the head retoucher will have gone over the file and gotten detailed instructions from the client (or the art director) and will go over these details with you before you begin addressing the markups. It's a good idea to go over the markups thoroughly, either with the person who wrote them or your studio's intermediary, before beginning work.

Let's look and see what the client picked out on my file. I actually printed my file and gave it to a friend and fellow retoucher (the owner of a high-end New York City studio, for whom I have great respect) and asked him to mark it up for me from his perspective. I purposely left certain aspects "lacking" to show what types of things the client would pick up on, but I wanted a trained eye to look at my file to see what he would find. Interestingly, he pointed out everything that was still bothering me, as well as a couple of things I hadn't

noticed. Like I always say, "When it comes to retouching, the more eyes, the better!"

So let's go over the markups. My file is probably going to look different from yours at this stage, of course, but going over the tweaks that I need to do on my file will help you know what to look for to perfect your own file. It will also help you see what a professional in the business would see and revise.

I've separated the spread into three sections: beauty, products, and lifestyle. We'll begin with the Beauty section.

Each markup has an associated number, which we will evaluate one by one, and I will show you how I resolved each of the issues in the markups.

1. *Add a few more wisps here.* This is pointing to the back of her head, which is too clean and a little too "cutout" looking. I need to add a few wispy hairs to give it a more realistic edge.

Solution. To get more believable hair, I decide to make a color-sensitive brush. I wanted my hair strand to start out light and fade to the darker colors in her hair. I moved to my Brushes panel and set it as shown in Figure 8.1. I clicked on "Color Dynamics," which checks the box and opens the settings

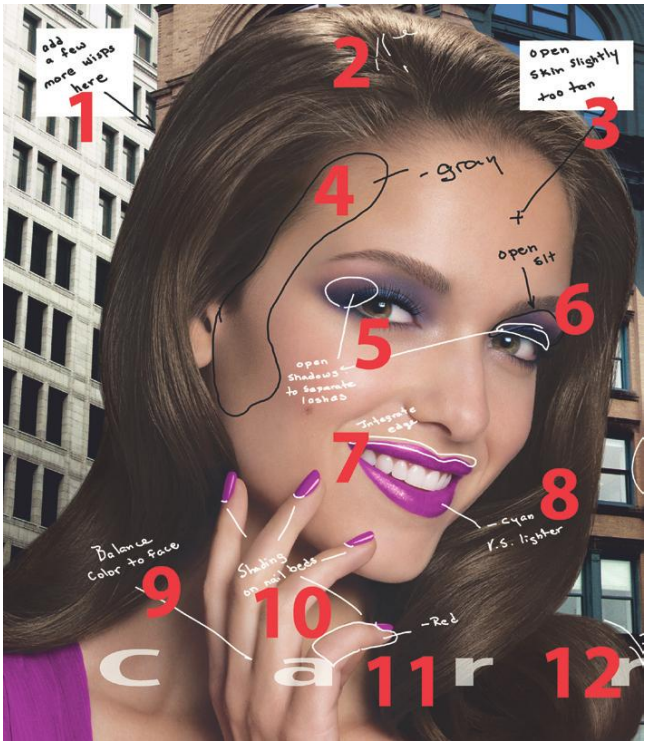
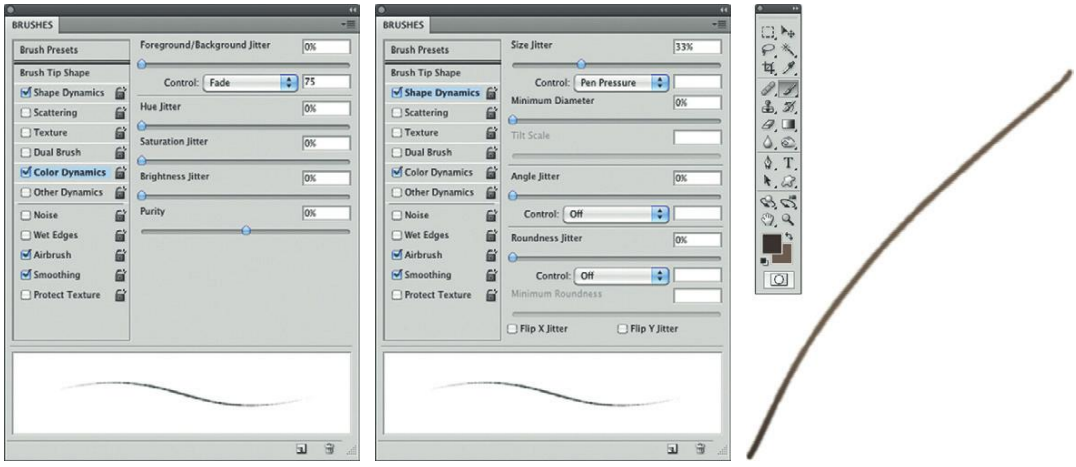


FIG 8.0 Beauty markups.



FIGS 8.1, 8.1A, 8.1B Creating a color-sensitive brush.

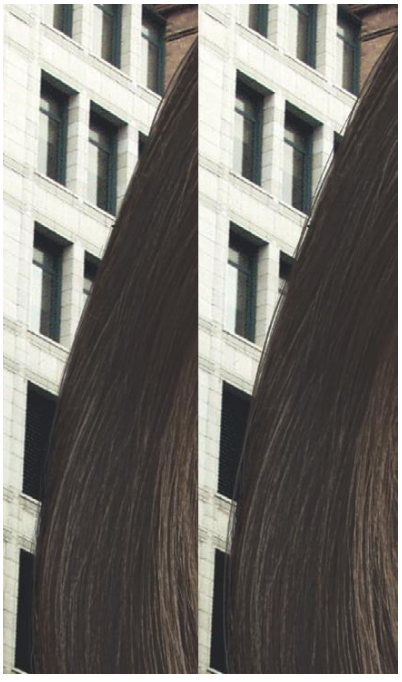


FIG 8.2 Before and after adding more wisps with a two-tone brush.

dialog box. I set the fade to 75%. Next, I selected my Eyedropper tool using the I key and sampled the lighter hair to set the foreground color. Then I sampled the darker color while holding down the Option/Alt key to set the background color. When set this way, my brushstroke will start out light and fade to a darker color, thus giving me two-toned hair (Figure 8.2).

2. There's no writing here, but the client has drawn a line on three or four stray hairs and added the cursive 'e' that means "delete." This means the client wants those hairs removed completely.

3. *Open slightly, too tan.* Upon seeing the proof, it was agreed that the skin felt a bit too tanned and heavy, just slightly. You will see the word "slightly" in retouching markups repeatedly. In retouching, a very small move can go a long way. In this case we don't want to make her a ghost; we just want to very gently lighten her.

Solution. I used a Curves adjustment layer and pulled from the master CMYK curve, lightening the skin by 2 points.

4. *–gray.* This means "minus gray." The circled area feels a little bit gray. I can either paint using the Color Blending mode (paint with color) or use a Selective Color or Curves adjustment layer to get a little warmth in there.

Solution. I made an empty layer, set the blending mode to Color and sampled a little warmer color from her cheek, and painted over the gray areas with a soft brush set to about 10 percent Flow.

5. *Open shadows to separate lashes.* This is a common callout. I need to open up the eyelid slightly to create a separation between the lashes and the eyelid. As it is, the lashes don't "read" very well. I may have to darken the lashes slightly as well.

Solution. I was right! I had to do both. I lightened the eyelid and darkened the lashes (Figure 8.3). First, I made a Curves adjustment layer and pulled the master CMYK curve down from the three-quarter tones (output: 69/input: 74). I clicked on my mask to select it and inverted it using Command/Ctrl + I. The resulting black mask hides the effect for the entire layer. I then painted with white to gently open the area behind the lashes on the left eye and then painted more broadly on the right eye to reduce the overall density of the makeup. I needed a second curve to gentle down the bottom lid of the right eye as well. When I was happy with the lids, I went to my lash layer and burned them in a little with the Burn tool set to "Shadows" to make them stand out a bit more.

6. *Open slty.* The makeup on this eye is too heavy. The eye was darker in the original art, so it is making the makeup look heavy. We need to lighten the purple makeup to match it to the other eye. Remember that it will be "slightly" darker than the other side because it's in shadow.

Solution. See #5.

7. *Integrate edge.* The lip edge is just a little too sharp. This comment was made by my fellow retoucher, and I see what he means, but fixing it will be delicate. I think if I just soften that line ever so slightly, it will solve the problem.

Solution. After looking closely at the lip edge, I adjusted my lip CC mask and softened it slightly using the Blur tool. I then moved to the Vania layer and

FIG 8.3 Eye makeup and lash correction before and after.

used my Clone Stamp tool with a slightly soft edge and low flow to soften the edge of her lip ever so slightly. The changes are so subtle that I'm not even going to make a before and after shot, but the changes are there. Sometimes the changes we make in retouching are so slight that you really have to toggle the PSD file layers on and off to see the difference, but it does *make* a difference.

8. *–Cyan, v.s. lighter.* This means to minus cyan (remove cyan) and very slightly (v.s.) lighten the lips. Even though I have made a pretty good color match to the lipstick bullet, it feels cold and a bit harsh, so the client has allowed us artistic license in adjusting the color so it "feels" a little more appealing on our pale model.

Solution. Inside the Lips, Nails CC group, I added a Curves adjustment layer at the top of the group. I pulled the lower left end point of the CMYK channel (the White point) to the right 4 points (output: 0/input: 4). (If you are using an RGB curve, move the upper right end point to the left 4 points.) In the cyan channel, I took out 6 points of cyan by pulling down from the center of the curve (output: 42/input: 48). The results are shown in Figure 8.4.

REMEMBER: Whatever changes you make to the Beauty you need to repeat on the lifestyle. In this case, I duplicated the curve and dragged it into the Lips, Nails CC group and then duplicated it again and dragged that curve into the Dress group nested within the Lifestyle group so *all* of the purples matched. In the case of the Lifestyle, I had corrected the color of the lips and nails separately from the dress, so I had to apply the changes to both separately.

FIGS 8.4, 8.4A Lip color change.

9. *Balance color to face.* It's always a little tricky balancing skin tones, and here the callout is to match up the hand to the face a little more closely. The face seems a little warmer, more golden, but just slightly. I will do the "open skin slightly" move first and then check my balance between the hand and the face.

Solution. After opening the skin O/A (over all), the difference was slightly less, but I did adjust the Selective Color adjustment layer that I already had in my Hand CC group inside the Skin CC group, adding a little yellow back into the reds. I also removed a pinch of magenta from the pinky finger with a separate Selective Color adjustment layer.

10. *Shading on nail beds*. Fingernails can be very tricky. My friend felt that a couple of the nail beds were lacking a little shadow, making them look flat and unrealistic where the nail meets the skin. Not all of them may be bad, but a couple probably do need a little more realism and shape.

Solution. Inside the Lips, Nails CC group, I made a Curves adjustment layer and pushed the CMYK curve up from the middle to darken everything, inverted the mask to cover it with black, and then painted white into the mask to add some shadow along the nail beds. For a little added realism, I added a lightening Curves adjustment layer just above the Lips, Nails CC group and lightened the ridge of skin along the bottom of the nail bed (Figure 8.5).

11. *–red.* The pinky finger is still slightly too red, so minus red here.

Solution. See #9 (removed magenta).

12. *Add wisps.* This is a minor thing. A few more wisps here would make it a little more believable.

Solution. Drew in more wisps.

Figure 8.6 shows product markups.

1. *Better read on type.* This is a no brainer; the type is hard to read because it's being dissected by the shine.

Solution. Move it up and more into the black area (Figure 8.7).

FIGS 8.5, 8.5A Nail bed shadows.

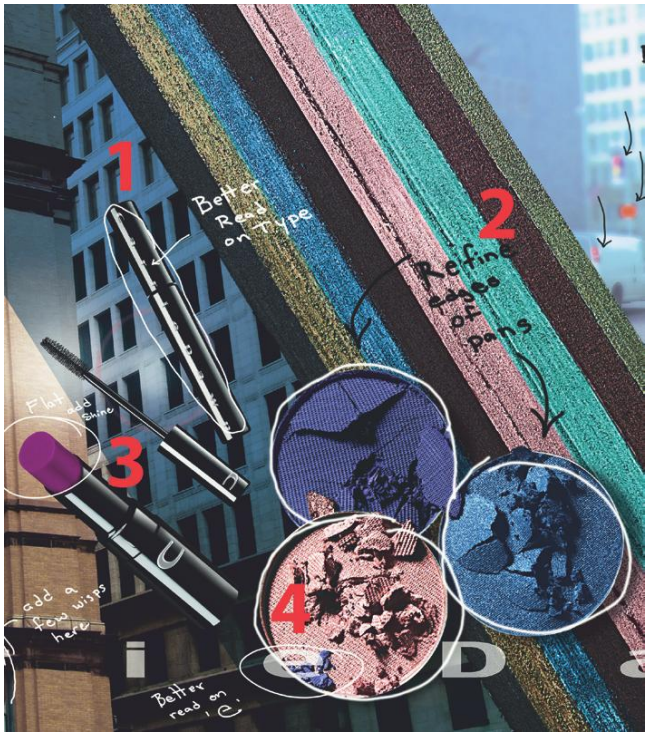


FIG 8.6 Product markups.

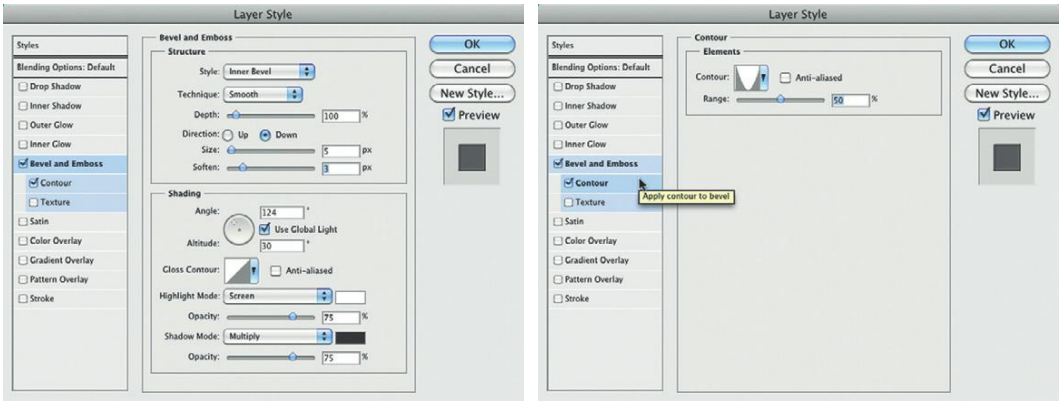
FIG 8.7 Moved type.

2. *Refine edges of pans.* The metal edges are dirty and beat-up looking; this will take some delicate retouching. I will have to find a way to make the edges look beautiful and new.

Solution. The edges of the pans are in sad shape. I decided to recreate them entirely. I opened the Cakes group inside the Products group and duplicated the Cakes merge layer and then merged my high-pass layer into that and named it "Cakes merge hipass." (Turn off the Cakes merge layer and color-code it red.) I loaded a selection from the new layer by Command/Ctrl-clicking on the thumbnail, and then I clicked on my Paths panel, and from the panel's menu under the icon in the upper right corner, I chose Make Work Path. I want to put a stroke on the path on a separate empty layer. The stroke is determined by the Brush tool settings (or Pencil tool if that is what is selected), so I need to set my Brush tool before I apply the stroke. With the work path visible on my image, I set my Brush tool to a hard edge at 10 pixels. Set the foreground color to white, and select Stroke Path from the panel menu. A hard-edged 10-pixel white stroke appears on the work path on the empty layer. I double-clicked on the new stroke layer to open the Styles dialog box.

In the Styles dialog box, I added a Bevel and Emboss with a Contour (Figure 8.8). It's imperfect, and I need to manually fix some of the lines, but I can't clone and transform or liquify without flattening the effect of the style into the stroke. So I selected Layer > Layer Style > Create Layer from the menu bar. This converts the stroke effect of the style into three pixel layers that are clipped together; merge these together to make one layer. Now it is editable, and I cloned and warped it to make it believable (Figure 8.9).

3. *Flat, add shine.* The lipstick bullet looks a little lifeless. This is a good callout; we need to add some shine and moisture to the bullet.



FIGS 8.8, 8.8A Styles dialog box with Bevel and Emboss settings.

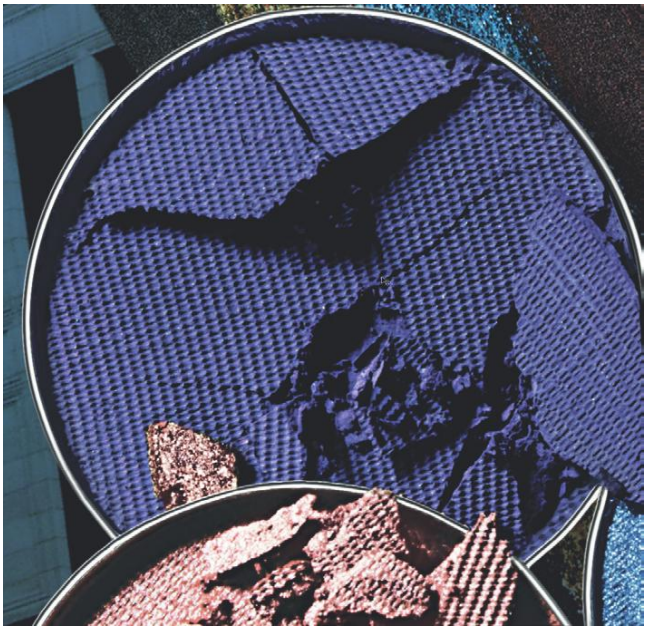
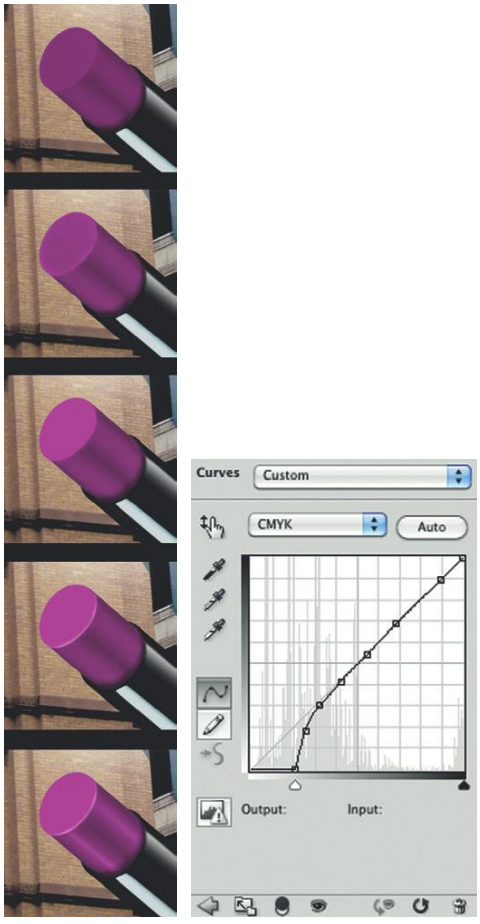


FIG 8.9 Cake edge created from scratch.

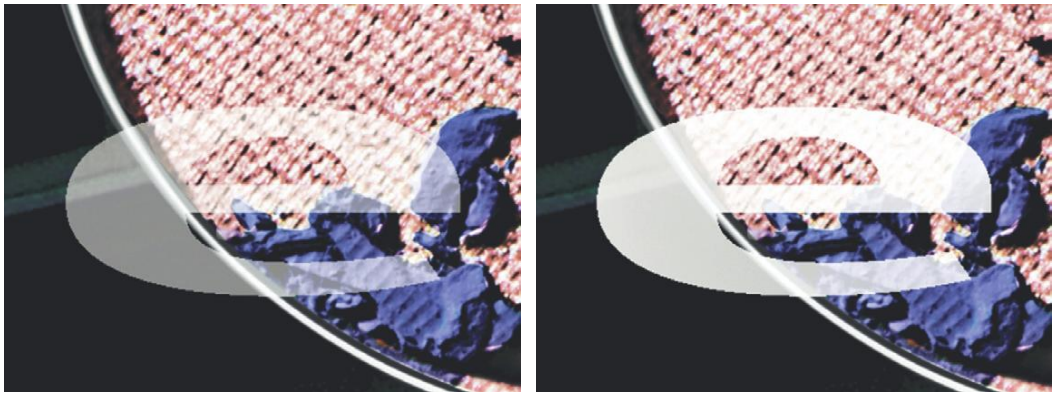
Solution. I first popped the highlights with a curve (Figure 8.10). This move intensified the texture on the flat tip, but it was also too dark, and I solved both problems by lightening with a Curves adjustment layer and masking it off so it only affects the tip. Next, on three separate layers, I created shine by painting with white on an empty layer, using the selection for the flat tip inverted to constrain where I painted. I added shine to the lower round edge of the tip. I also added two shine streaks down the bullet, matching up with the shine on the tube. I used a straight brush to create the left side and blurred it, and then I duplicated that streak by holding down the Option/Alt key and dragging with the Move tool, creating a new layer. I blurred the right streak slightly more and positioned it to match the angle of the shine on the tube (Figure 8.10).

4. *Better read on "e."* The "e" is getting a bit lost with all the busy detail going on beneath it.

Solution. The purple crumbs are too washed out anyway and don't match well to the purple cake; darkening these will help. The CARRIEDAWN logo is at a lower opacity, so first I raised the opacity slightly to 85%, and then I duplicated the "e" by lassoing it and used Command/Ctrl + J to copy it to a new layer, thus intensifying it. That was too much on its own, so I added a layer mask and brushed a little off, leaving the portion of the "e" that is over the pink, and getting lost, a little whiter than the rest (Figure 8.11).



FIGS 8.10, 8.10A Changes to lip bullet to add shine; Curves adjustment layer popping highlights.



FIGS 8.11, 8.11A Adjusting the readability of "e."

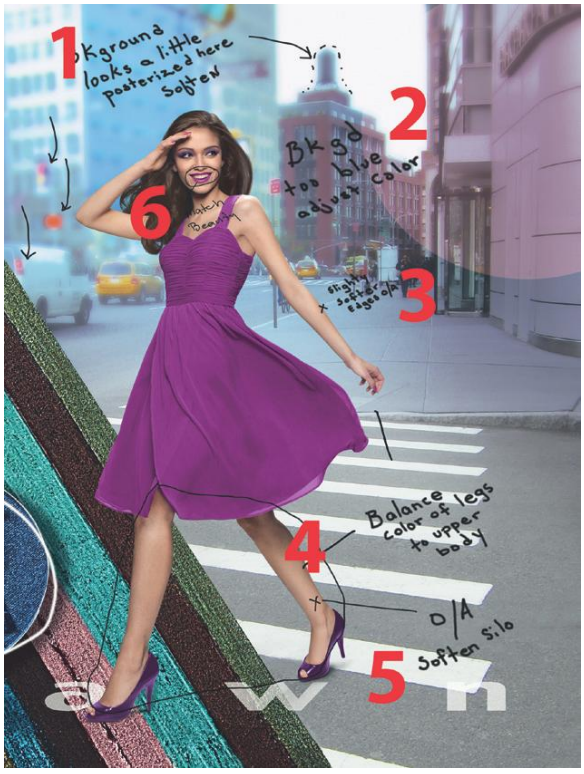


FIG 8.12 Lifestyle markups.

1. *Background looks a little posterzed here; soften* (Figure 8.12). Because of the CC moves we put on, the background is "banding"—that is, it looks posterized.

Solution. I added an empty layer in the background group *above* the CC moves that are affecting the Houston St. background. These moves are creating the posterized look, so if you try to clone below the color moves, it will continue to be a problem. Activate the Clone Stamp and set the Sample menu in the Options bar to Current and Below. *Remember:* If you change the background CCs afterward, this layer will be obsolete and you'll have to redo this step because the CC will be embedded in the cloning. (Attention: I did step #2 on the markups *before* I did this cloning. It is a background color adjustment.) Use the Clone tool to manually soften the posterized edges.

2. *Bkgd too blue, adjust color.* I was never really happy with the background feeling here. I will have to rework the color for a better feel.

Solution. I started by brushing away some, not all, of the blue on the Blue Color burn layer in the Houston St. group, using the already attached Layer mask. I mostly removed it over the already blue building behind Vania's head. Doing so removed blue, and also lightened the area, so I clicked on the

FIG 8.13 Desaturating the background.

curve just above this layer to activate it and checked the Adjustments panel. The curve is lightening the background. I changed it so it's darkening the background slightly instead. I put a Hue/Saturation adjustment layer above it and desaturated it by setting the Master Saturation slider to minus 41 points (Figure 8.13).

3. *Slightly softer edge O/A.* The silo edge still seemed a little sharp when printed, so I need to soften my silo O/A (over all).

Solution. I loaded the Vania Lifestyle selection by Command/Ctrl-clicking on its thumbnail and then chose Selection > Modify > Contract from the menu bar. I contracted by 2 pixels and then inverted my selection and used Shift + F6 to bring up the feather dialog box to add a 2-pixel feather to my selection. I activated the layer mask that was already on my Vania Ret layer and painted with black on a low Flow percentage to brush away the edges, softening and blurring them to better settle into the background.

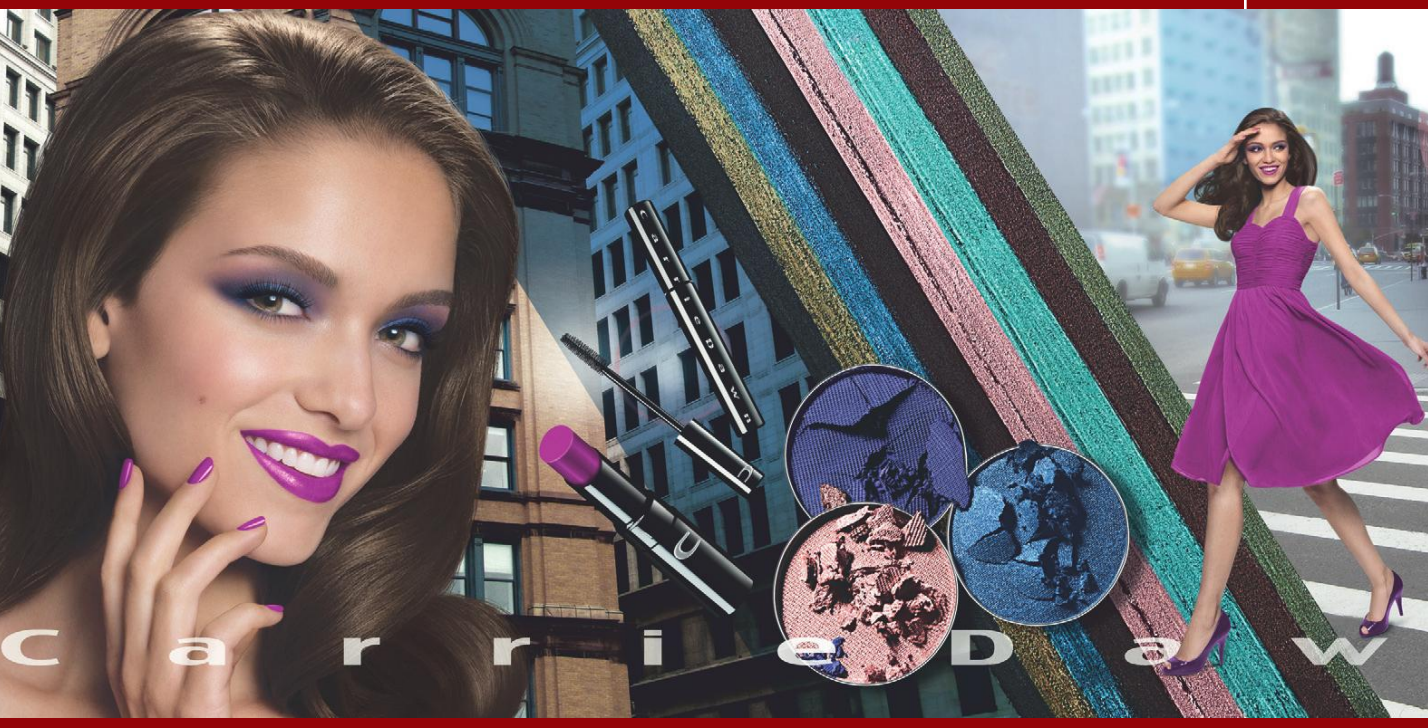
4. *Balance color of legs to upper body.* The legs are a little too yellow. I need to match the color better to the upper body.

Solution. I had a Selective Color adjustment layer already affecting the legs only, so I used it to remove yellow from the reds to better match the upper body.

5. *O/A, soften silo.* Again, the silo is a little too hard, meaning the edge is too sharp. This is redundant because callout #3 said to soften the silo O/A, which should mean all the way around her.

Anytime you do markups, be very careful to zoom in closely to see if the changes you make are affecting silo edges or other aspects of your image, especially if you make color moves to large areas. One thing I noticed as I desaturated the background behind the Vania Lifestyle was that the background area in the crook of her arm did not desaturate along with the rest of the background. I remembered that I built that part of the comp a little differently in order to get my hair silo, so I had to go in and correct that area separately. It's always a good idea to zoom in to 100% and pan across the entire image each time you make changes and definitely *before* you resubmit your file to the client.

This page intentionally left blank

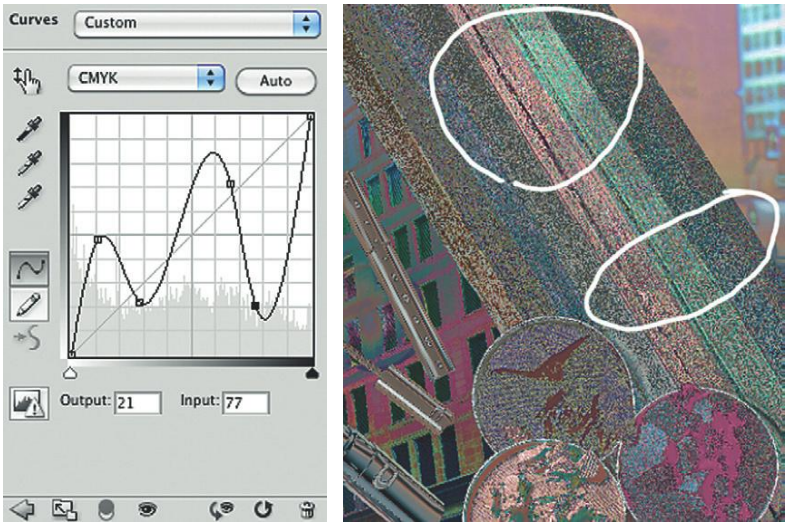


Delivering the File

Finally, the client has given his or her approval. Now we need to prepare the file for final delivery. This file is a unique situation in that it will be delivered as a layered PSD file. Usually we can simply hand over a high-resolution flattened TIF file, but this is a beauty spread, and they may want to move one or another of the elements in the composition to adjust for the copy the advertising agency will be adding into the file.

We also have to check for ink density in our image. The ink density will be higher or lower, depending on the quality of the printing. Newspaper, for example, cannot tolerate a very high ink density before it plugs and bleeds. Higher-end magazines can tolerate a higher density, and it is the retoucher's job to find out from the client what ink density they wish you to adhere to. Three hundred is fairly standard for magazines and sometimes higher for better-quality magazines. In our case we will keep everything under 315.

When assembling an image compilation with so many elements, as we have in this spread, it is imperative to check carefully for random stray pieces (artifacts) or masking errors. Sometimes these can be difficult to spot until it's too late and the ad has been released. I use a "crazy curve" to help me see if I've left any artifacts behind (Figure 9.0). My file was pretty clean at this point, since I had been checking it repeatedly as I moved along, which is what you



FIGS 9.0, 9.0A Crazy curve and its effect on the image showing spotting.

should do, too. But I did see some uneven tone in the eyeliner color strip that I believe would have shown up in a large proof, so it's good that I checked! Be sure to throw out the crazy curve when you are done.

Now we need to simplify our file. Duplicate your PSB file (or PSD, whichever you have at this point) using File > Duplicate so you don't accidentally overwrite your work file. We will end up with two background versions: the eyeliner strip, cakes and shadow, mascara and lipstick, the Beauty, the logo, and the lifestyle, each on one layer. One by one we will merge the individual groups, keeping a sharp eye out for any changes.

First, click the triangles to collapse (not turn off) all the groups in the file except the BKGD group. Click on the 42nd Street version to make it active, use Command/Ctrl + E to merge, and then turn the layer off, leaving it color-coded green. Next, shift-click to select the layers for the remainder of the background group, and use Command/Ctrl + E to merge them; label this layer "BKGD" (Figure 9.1). Now the two flattened background layers are in a group. It's best to make the file as simple as possible, so click on the BKGD group and then click on the trash can icon. This brings up the dialog box to delete the group or the group and its contents; choose Group Only (Figure 9.2).

Open the Products group and merge the Liner Strip group (watch the edges carefully) and then the cakes group by clicking on each group and using Command/Ctrl + E to merge. Shift-select the Tubes and Lipstick group together with the text layers and merge them. We cannot merge the shadow into pixels because we have the layer set to Multiply. To keep the cakes together with the shadow, add a group and drag both the cakes and the

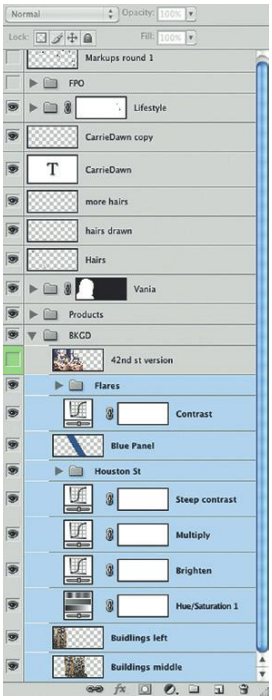


FIG 9.1 Layer stack with background selected for merge.

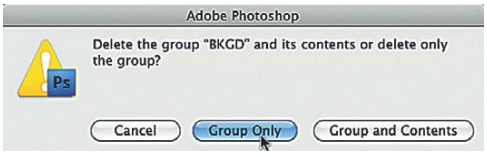


FIG 9.2 Delete group dialog.

shadow into it; name it "Cakes." Click on the Products group and click the trash can and select Delete Group Only (Figure 9.3).

Click on the Vania group and merge. There is a Layer mask attached to this layer, which we will want to apply. Click on the Layer mask to make it active, and then click on the trash can icon to bring up the dialog box; click Apply to apply the mask. In my file I have three drawn hair layers that I shift-clicked to select the Vania layer and the three hair layers and merged them into one and renamed the layer "Vania." In the Layers panel, shift-click Selects All Layers between the selected layer and the next layer that you shift-click. If you want to select layers individually, Command/Ctrl-click on the *label* of any additional layers you want to select.

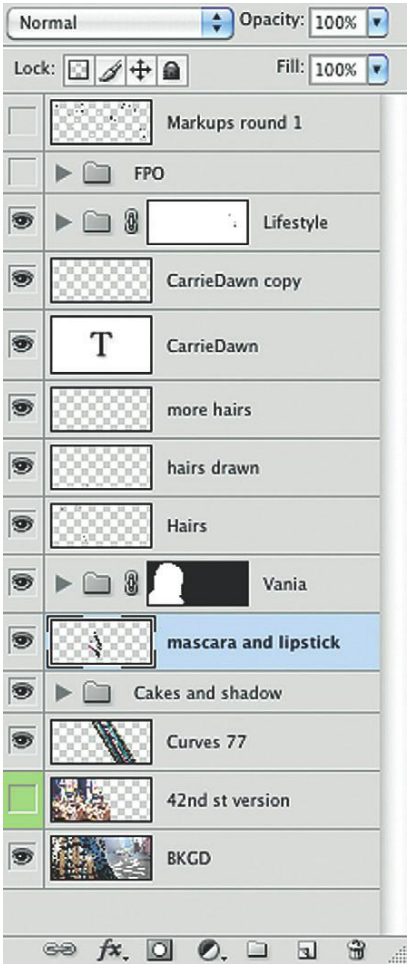


FIG 9.3 Simplifying the products group.

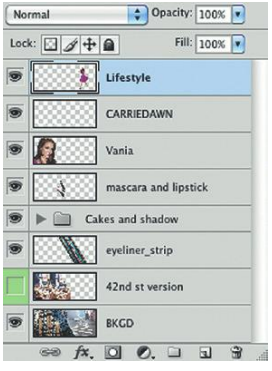


FIG 9.4 Final simplified file.

I also had two layers making up my CARRIEDAWN logo. I merged these and named it "CARRIEDAWN." Merging the type rasterizes it, and it will no longer be editable. To merge them, you must select both by clicking on the first layer and then shift-clicking on the second. Again, this only works because the layers are contiguous. If there was another layer between them, it would get selected by shift-clicking. Use Command /Ctrl + E to merge.

Click on the Lifestyle group and merge it, and then click on the attached Layer mask and apply it to the layer as we did on the Vania group.

Throw away the FPO by dragging it to the trash can or selecting it and Option/Alt-clicking on the trash can icon to delete. I also had a markup layer, which I also deleted. Figure 9.4 shows the final layer stack after simplifying.

Let me reiterate: It is *very important* to check the edges of the groups as you merge them and make sure nothing changes! When you finish merging, you should check over your file at 100%. Remember: This is the final file going to press!

Before we check our ink density, let's go to the Channels panel and delete all the alpha channels we made. I do this so there aren't any mixups when the client goes to print. They might not think to delete these when flattening, and as we discussed before, the file will not print properly if there are alpha channels in the file. As the retoucher we want to make everything as simple and complete as possible for the client. Hold down the Shift key and click one by one to select all the masks in the Channels panel, but *do not delete* the cyan, magenta, yellow, or black channels that make up your image (Figure 9.5). Less important but still a good practice is deleting any paths you have in the Paths panel by dragging each to the trash can icon at the bottom of the Paths panel.

Before we move on, let's save the file in a new folder named "Approved as Vania_Spread_v7_SIMP.psd." I chose Photoshop as my Format, since my file was a PSB. Be sure to leave the Layers box checked so the file doesn't flatten.

Now we need to do the UCR, which stands for undercolor removal. UCR separations replace cyan, magenta, and yellow with black ink. This puts much less ink into the shadows in the printing process. There are many ways to address the ink density issue, and I encourage you to read up on it. Some studios adjust for it in their output profile, and you don't have to worry about it, but here is a simple UCR to adjust your density in case you need to.

Actually, my file has some pretty high ink density in several places. It can be challenging to lower the ink density but still keep the blacks looking rich.

FIG 9.5 Delete the alpha channels.

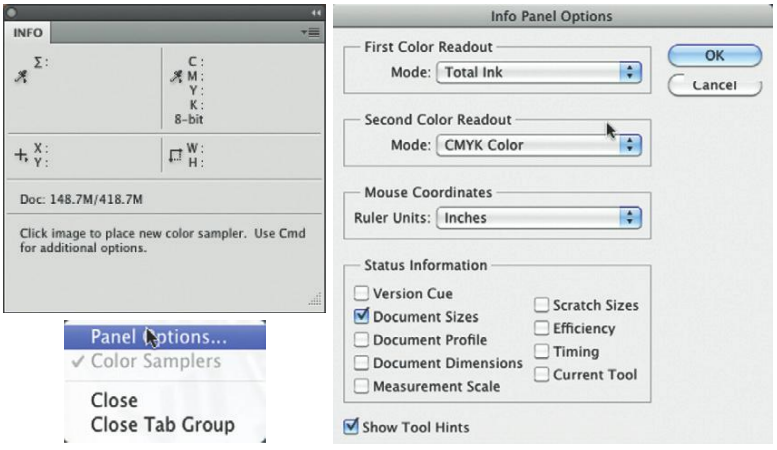
Go to the Info panel (F8 or Window > Info, if it's not visible) and select Panel Options from the menu in the upper right corner to open the Panel Options dialog box. Set the Mode for the First Color Readout to Total Ink and click OK (Figure 9.6).

Now click on the Color Sampler tool in the tool box (nested under the Eyedropper tool) and set the sample size to 5 × 5 Average on the Options bar. Click to make the Lifestyle layer active, and run your stylus over the image in the blackest areas without touching the tablet (or if you are using a mouse, do not click). Watch your info panel to see where you have over 315% Total Ink. Click in a couple of the darker areas to drop a Color Sampler.

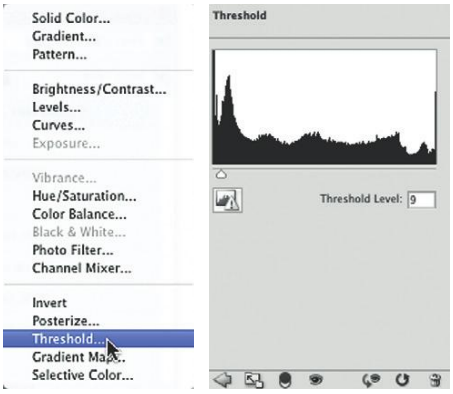
While the Lifestyle layer is still the active layer, add a Threshold adjustment layer (Figure 9.7). It opens in the center of the density range of the image, showing everything with a density of 50% or higher in black and everything with a lower density in white. I want to isolate just the very darkest blacks. I ended up dropping my threshold level to 9%. I figured this out by turning off the Threshold adjustment layer and testing the areas that showed black with the Color Sampler tool until I felt I had black over only the areas that had higher than 315% Ink Density (Figure 9.8).

This is going to become our UCR mask, but we need to make it into an alpha channel. On the Threshold layer, select all using Command/Ctrl + A. Copy the effect using Shift + Command/Ctrl + C. Now go to the Channels panel and create a new alpha channel and paste the copy we just made into it using Command/Ctrl + V. Now we have a mask of the darkest blacks. It's a little too sharp, however, so I applied a Gaussian blur at a radius of 12.5.

Command/Ctrl-click on the channel to load it as a selection, and go back to the Layers panel. Drag the Threshold adjustment layer to the trash can. This reanimates the Layers panel and leaves us at the top of the layer stack. Choose



FIGS 9.6, 9.6A, 9.6B Setting the Info panel mode for the First Color Readout to Total Ink.



FIGS 9.7, 9.7A Threshold adjustment.

FIG 9.8 Threshold appearance before and after adjusting the settings.

Channel Mixer from the adjustment layer menu at the bottom of the Layers panel.

We are trying to accomplish the separation here before going to press. In Figure 9.9, you can see the setting I decided on for my UCR. In each color channel I lowered the value of the color, and in the black channel I again removed color and then added a little black to compensate. This is a big move, but as I said, the file was very dense in several areas. I even got a reading of 400% Total Ink—the maximum—in parts of the lipstick tube.

FIG 9.9 Channel Mixer settings.

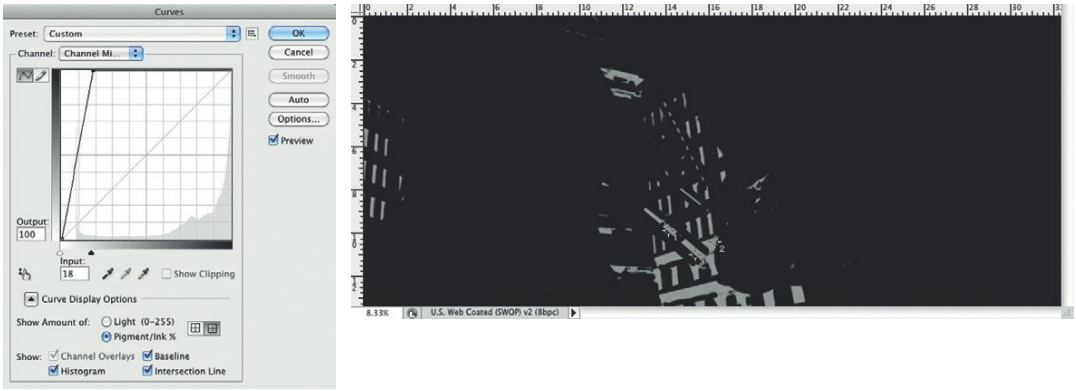
I still have some high numbers in a few areas, so I'm going to duplicate my Channel Mixer adjustment layer and tighten in the mask (Figure 9.10). I also applied a Curves adjustment directly to the mask, using Command/Ctrl + M, to pull it in or "choke" it.

Now we need to drop this UCR move into each layer individually. We can't just merge it down, or it will affect only the Lifestyle layer. Duplicate the two UCRs and drag the copies down to just above the BKGD layer. Merge it down one adjustment layer at a time (so the name of the BKGD layer will not change). (Click the adjustment layer directly above the BKGD layer and use Command/Ctrl + E to do this.) Repeat this process and drop the UCRs into the eyeliner strip. Again, repeat and drop the next two UCR layers inside the Cake group and merge with the Cakes layer one at a time. Repeat the process for the mascara and lipstick layer, and the Vania layer, and, finally, merge the original two UCR moves into the lifestyle. Make sure the names of the layers do not change; if they do, relabel them correctly for the client.

Turn on the 42nd Street version and do a UCR for it as well. Turn off any layers above it, and then follow the directions for the UCR that we just did. Repeat the entire process, checking the blacks for Total Ink with the Color Sampler tool and using a Threshold adjustment layer to create a mask of over 315% Total Ink areas. The channel mixer can be less intense for this layer, since only a couple of small spots are registering around 340%. I'm going to put my settings on +75 in the cyan, magenta, and yellow channels and leave the black the same as for the UCR we did for the overall file. Now that you are done with the UCRs, go to the Channels panel and throw away the UCR masks.

Congratulations! You have just completed a professional spread for a major beauty campaign! Burn a DVD with both the layered PSD files and a flattened version as a TIF file, and deliver it to the client. Figure 9.11 shows my two finished versions.

Final step; Send the bill.



FIGS 9.10, 9.10A Reducing the area of the mask with a curve to darken.

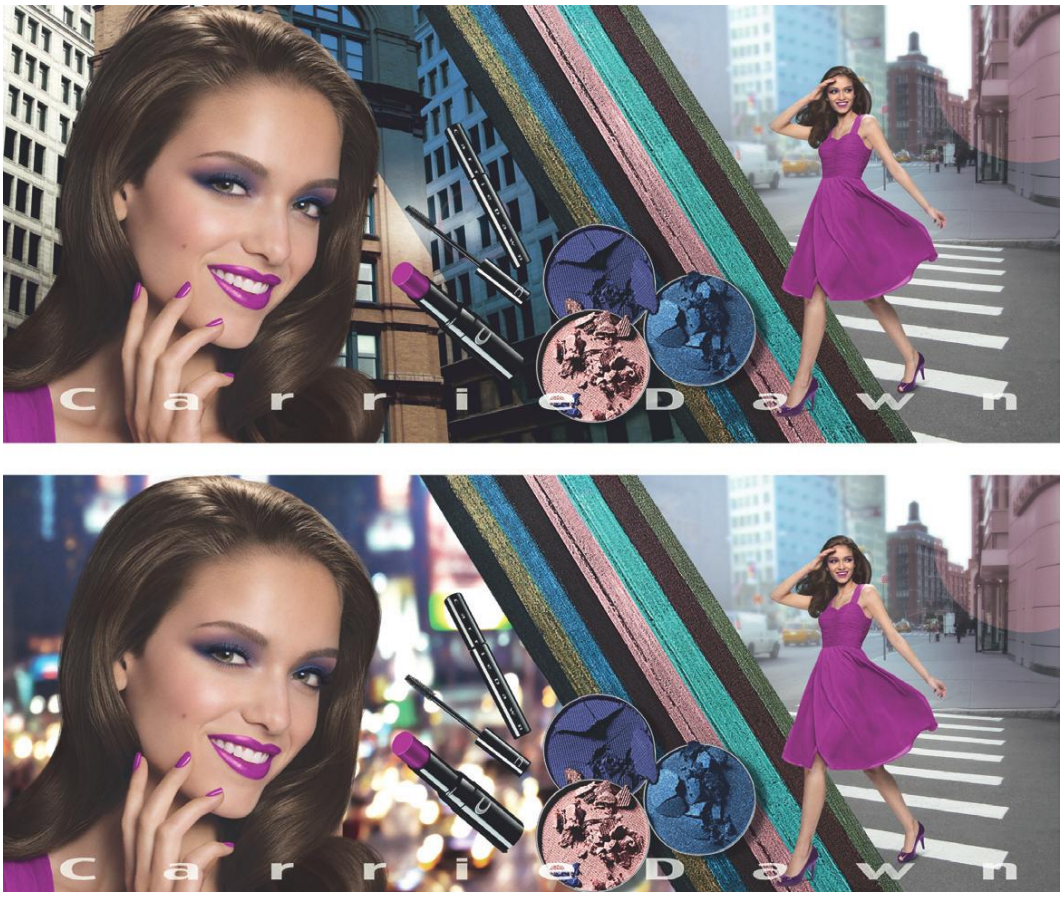


FIG 9.11

This page intentionally left blank

Index

42nd Street file, 60–63

A

acetate sheets, 167
Actions, 23
Airbrush, 4, 4f, 5
alpha channels
  deleting, 189, 189f
  removing from files, 166
  UCR mask, 190
armpit, 117, 118f
arms
  darkening inner edge, 17, 118, 119f
  warping, 111, 112f
artifacts, 185–186, 186f

B

background
  color fills, 20
  duplicating, 7
  renaming, 21
Background color chip, Tools panel, 10
background color, Full Screen mode, 7–8, 8f
beauty pass, 8–14
Bevel and Emboss, 176, 176f
Bicubic Sharper, Image size dialog box, 1, 2f
Black Point eyedropper, Curves dialog box, 19–20
blemishes, 8–9
blending, creating soft brushes for, 6
blending modes
  Color
    cake color correction, 84–85
    color layers in, 63
    warming skin in Vania Beauty file, 172
  Darken
    using in Lifestyle image, 141
    using on Eyeliner Panel, 70, 71, 71f, 72f
    using on hair in Lifestyle image, 142, 142f, 143
  of high-pass layer, 75–76
  Lighten, 153, 153f
  Luminosity
    adding contrast in background images, 51, 52f
    adding Curves adjustment layer in for contrast, 59
    on skin in Lifestyle image, 146–147
  Multiply, 51–53
  Normal
    effect on adjustment layers, 62–63
    lifestyle images masks, 126–127
  Overlay
    adding high-pass layer to cakes, 89
    creating mask for nails and lips, 23
    fixing mask channels, 20
    of high-pass layer, 75–76
  Screen
    brightening cakes with, 86–87, 87f
    lightening skin below eyes, 36, 37, 38f
  Soft Light
    creating flares, 57, 58
    of high-pass layer, 75–76
    in Lifestyle image, 134
blur layer, 129–130, 130f
Blur tool, 12
bodice, dress, 119–120, 120f
bracket keys, 8, 15
brighten curve, 16–17, 18f, 51
brightening cakes, 86–87, 87f
Brush tool
  Airbrush mode, 4, 4f, 5
  Color mode, painting with, 72, 73f, 79–80, 80f
  color-sensitive brush, creating, 170–171, 171f
  default settings, 5, 5f
  eyelash brush, creating, 30, 30f, 31, 31f
  hardness, changing, 8, 9f
  keeping open, 6
  mask channels, fixing, 20
  options bar, 4, 4f
  refining edges of pans, 176
  setting tools to pen pressure, 6, 6f
  Shape Dynamics, turning off, 4, 4f, 6
  size of, 8, 9f
  "Spatter" Clone stamp brush, 97, 97f
  using with mask in lite curve, 10–12
building file, 49–51, 51f
bullet
  adding shine to, 176, 177, 178f
  cutting, 101–102, 101f
  matching color of, 100–101
  matching dress to, 132
  matching lips to, 151, 152f
  retouching, 97, 97f
  using curve on, 102f, 102

C

cakes
  adding drop shadow, 87, 88f
  adding Selective Color adjustment layer to, 164
  adding to Products group, 78
  brightening, 86–87, 87f
  color correction
    adjustments for, 84–86, 86f
    matching Pantones colors, 83–84, 84f, 85f
  creating masks for, 80–83, 82f, 83f
  fixing edges, 79–80, 80f, 81f
  high-pass layer, 89
  refining edges of pans, 176, 177f
  retouched, 89f
  selecting, 78, 78f, 79f
CARRIEDAWN logo, 102–103, 177, 178f, 188
channel grab, 19–26
Channel Mixer adjustment layer
  on cakes, 84–85, 85f
  fixing ink density, 192, 192f
  on lips and nails, 152
  on lipstick group, 101–102, 101f
  on shoes, 140f
Channels panel
  changing selection colors, 18–19
  storing masks in, 18
  using to find color shifts, 13–14, 13f
chin, 124, 125f
clipping mask, 62–63, 63f
clone stamp spatter brush, 97, 97f

Clone Stamp tool
changing brush hardness and size, 8
setting, 9f
softening posterized edges, 179
stepping back in History panel, 27
using on fingernail polish, 15
using on hair, 10f
using on skin, 8–9
using on skin blemishes, 8–9
Clone tool
eyelashes, 28
eyeliner retouching, 69
CMYK curves. *See* Curves adjustment layers
CMYK problem, 55
color
adding to Houston St. image, 131, 132, 132f
Full Screen mode background, 7–8, 8f
Pantones, 83–85, 84f, 85f
of selections, 18–19
Color blending mode
cake color correction, 84–85
color layers in, 63
warming skin in Vania Beauty file, 172
Color Channels, 20f
color correction
in background of Lifestyle image, 179–180, 180f
cakes
adjustments for, 84–86, 86f
matching Pantones colors, 83–84, 84f, 85f
creating groups, 25, 26f
in hand, 26, 27f
merging onto pixels, 109
Selective Color tool, 25
shoes, 135
in skin, 25
of skin in Lifestyle image, 134, 137f, 138f, 139f, 146–147
in teeth, 39, 39f
of Vania in Lifestyle image, 132–134, 133f, 134f, 135f, 136f
Color Dynamics dialog box, 170–171
Color Indicates Selected Areas setting, Quick Mask options dialog box, 40
color layers, Normal blending mode, 63
Color mode Brush tool, 72, 73f, 79–80, 80f
Color Picker
choosing Pantones colors, 84
colors for Solid Color Fill adjustment layer, 151, 152f
matching FPO colors, 53–55, 54f
Color Range dialog box, 66, 67f, 93–95, 94f
Color Sampler tool, 56–57, 56f, 190
color shifts, 13, 13f
color-sensitive brush, 170–171, 171f
Comp file, 47
cropping, 47–55
flares, 55–63
Constrain Proportions check box, Image size dialog box, 1, 2f
contrast
adding Curves adjustment layer in Luminosity mode, 59
adding with S-curves, 63
in background images, 51–53, 52f
crazy curve, 185–186, 186f
Crop tool, 47
cropping images, 47–55, 134–135, 140f
Curves adjustment layers
adding contrast with, 51, 52f, 63, 97
adding shading on fingernails, 174
adding to eyeliner strip, 164
brightening with
eyeliner panel, 77
gums, 41–42
teeth, 39, 41
correcting cakes, 85–86, 86f
Cyan channel, 13–14, 13f
dark curves, 11f
on eyelashes, 172
Houston St. image, 130, 131f
keeping panel on main screen, 6
in Lifestyle image, 137f, 138f, 139f
lightening with
lips, 173
skin, 10, 11f, 172
lite curves, 10
in Luminosity mode for contrast, 59
matching eyeliner retouching, 68, 69f
removing cyan from bullet, 102
skin retouching, 9–10, 11f
using on legs, 123–124, 123f
Curves dialog box
applying adjustment curve to alpha channel, 19–20
grey flare layer, 56–57, 57f
using eyedroppers in, 19–20
White Point eyedropper, 22
Cyan channel, adjusting, 13–14, 13f

D

dark curves
adding eyeliner, 32f
creating, 11f, 12–13
merging to RET layer, 11f
Darken blending mode
using in Lifestyle image, 141
using on Eyeliner Panel, 70, 71, 71f, 72f
using on hair in Lifestyle image, 142, 142f, 143
Darken mode, Clone stamp tool, 10f
darkening eyelashes, 172
Delete group dialog box, 187f
deleting panels, 66, 66f
Dodge tool, 35–36
dodging and burning, 9–10, 11f
dress
color correction, 132
fixing bodice, 119–120, 120f
fixing bottom edge, 114, 114f, 115, 115f, 116f
warping, 108–109, 110f
Drop Shadow interface, 87, 88f
drop shadows, cake, 87, 88f
duplicating
background layer, 7
color channels, 19
eyelashes, 28–29, 29f

E

elliptical Marquee tool, 57–58
eye makeup, 160–161, 160f, 161f, 162f, 172, 173f
eyebrows
reshaping in Vania Beauty file, 31–36
transforming in lifestyle image, 125
eyedroppers, Curves dialog box, 19–20
eyelashes
removing, 27–28, 28f
retouching, 28–31, 36–37
separating from eyelid, 172, 173f
eyeliner, 31, 32f
Eyeliner Panel
adding curve to, 164
color correction, 89–91
creating, 65, 66, 68
creating selection around eyeliner, 66, 67f, 68f
enhancing texture in, 75–89

fixing individual strips, 71–74, 73f, 74f
removing clumps in, 68, 69, 69, 69f, 70f
unwanted pixels in, 66–68
using Darken blending mode on, 70, 71, 71f, 72f
eyes
See also eye makeup; eyelashes
adding eyeliner, 31, 32f
color of whites of, 163–164
moving in Lifestyles shot, 163, 163f
removing red from, 161, 162f

F

face
See also eyes; skin
fixing chin, 124, 125f
matching tone to hands, 174
mouth, 38–39
retouching in lifestyle image, 125, 126f
Fade command, 22–23, 23f
Feather Selection dialog box, 78f, 79f
file formats, 105–106, 166
file size, changing, 1
Filter lens flare, 55
final review, 183
fingernail polish. *See* nail polish
fingernails
creating mask, 21–23
shading on, 174, 175f
subtracting mask from skin mask, 24, 25
warping, 15, 17f
fingers
removing red from pinky, 174
shaping, 15
flares, 55–63
Flatten Image option, Layers Panel options, 165, 165f
flopping
Lifestyle image, 107
products, 93
retouching Bullet, 97
flow, versus opacity, 5, 5f
folders, project, 166
Foreground color chip, Tools panel, 10, 53–54
foreground color, fills with, 20
FPO comp
42nd Street file, 60–63
adding contrast in background images, 51
background layers, 50f, 59
BG layer, 49
building file, 49–51, 51f
composition of, 49–50
dragging into file, 48, 48f, 49f
Layer style for text, 102
matching flares, 55–63
referencing to position products, 93
rotation to fit layout, 49
Freeze Mask tool, 14–15, 16f, 32–33
Full Screen mode, 7–8, 8f
Fuzziness slider, Color Range dialog box, 66, 67f

G

Gaussian blur filter, 129–130, 130f
Gradient tool, 98, 99f
graphics monitor, 2, 2f
graphics tablet, 2, 2f
gums, brightening, 41–42

H

hair
adding to back of head, 170–171, 171f
adding wisps, 174
cloning in Darken mode, 10f
removing, 172
retouching in Lifestyles files, 141–149
retouching in Vania Beauty file, 155–162
shaping eyebrows, 31–36, 33f, 35f
hairline, 155–157, 158f
hands
See also fingernails; fingers
color correction in, 26, 27f
creating mask, 21–22
matching tone to face, 174
off -register mask, 42-43, 42f, 43f
warping, 14–19
hardness of brush, 8, 9f
height dimension, file, 1, 2f
highlight, mascara tube, 96, 96f, 97
High-pass filter, 75–76, 75f, 76f, 89
History panel
changing settings in, 27
snapshot settings, 27, 37
stepping back states in, 27
Houston St. file
adding blur layer, 129–130, 130f
adding color to, 131, 132, 132f
adding flares, 58
adding to Vania spread, 50–51
color correction, 179–180, 180f
fixing lighting, 130, 131f
softening posterized edges, 179
Hue/Saturation adjustment
in background of Lifestyle image, 179–180
correcting pink cake, 85–86, 86f
desaturating high-pass layer, 75
in Lifestyle image, 138f
matching dress to lipstick, 132
on shoes, 135, 140f

I

Image size dialog box, 1, 2f
ink density, 185, 189–190, 192
inverse selections, 78f

J

jitter brush, 155

K

keyboard shortcuts, 7, 15

L

Lasso tool
adding tone to holes in eyebrow, 33, 34f
creating eyeliner replacement sections, 69, 70f
creating selection around eyeliner, 66
retouching tube highlight, 96, 96f
layer masks
for cakes, 80–83, 82f, 83f
fixing off -register hand mask, 42–43, 42f, 43f
lifestyle images, 126–127, 126f
with lite curves, 10–12, 12f
perfecting, 24
removing Vania from background, 109, 111, 111f
removing white background on eyeliner, 66
Layer Style panel
Bevel and Emboss settings, 176, 176f
Drop Shadow interface, 87, 88f
text settings, 102, 103f
Layers panel
Flatten Image option, 165, 165f
keeping on main screen, 6

legs
balancing colors in, 180
moving shadow on, 116, 117f
retouching in Lifestyles files, 120–128
toning down retouching, 132
lens flares, 55–63
Lifestyles files, 107, 129
hair work, 141–149
markups and corrections
balancing colors in legs, 180
color correction in background, 179–180, 180f
softening posterized edges in background, 179
softening silo, 179, 181
matching Vania Beauty makeup to, 163
retouching legs, 120–128
retouching torso, 111–120
shoes, 135–141
Lighten blending mode, 153, 153f
Lighten mode, Clone stamp tool
setting, 9f
using on skin blemishes, 8–9
lightening skin, 10–12, 11f, 36, 37, 38f
lighting, Houston St. image, 130, 131f
lips
adding shine, 38, 152, 153, 153f, 154f, 155f
changing color, 38
creating mask, 21–23
integrating edge, 172–173
lightening, 173, 174f
matching to bullet color, 151, 152, 152f
smoothing, 38–39
subtracting mask from skin mask, 24, 25
lipstick
adding logo to tube, 102–103
adding shine to bullet, 176, 177, 178f
changing color of tube, 97, 98f
creating shine on tube, 98, 99f, 100
cutting bullet, 101–102, 101f
matching color of bullet, 100–101
retouching Bullet, 97, 97f
rounding tube, 100, 100f
straightening lines of tube, 98, 98f
Liquify Filter
fixing chin, 124, 125f
Freeze Mask tool, 14–15, 16f, 17f
keyboard shortcuts in, 15
loading hand mesh in, 43, 45f
shaping eyebrows, 32–33, 34f
slimming fingers with, 43, 44f
lite curves
creating, 10–12, 11f
merging to RET layer, 11f
Lock Transparent Pixels icon, 79–80, 79f, 153
logo text
creating, 102–104
readability of, 174, 175f, 177, 178f
Luminosity blending mode
adding contrast in background images, 51, 52f
adding Curves adjustment layer in for contrast, 59
on skin in Lifestyle image, 146–147

M

Magenta channel, 19
makeup. *See* eye makeup; Product files
markups, 169
mascara tube
adding logo to, 102–103
fixing edges, 95–96, 96f
flopping, 93
retouching highlight, 96, 96f, 97
Median filter, 61, 61f, 62f
merging
color corrections onto pixels, 109
dress warp, 109
individual groups, 186–187, 187f, 188, 189
layers, 68
moles, 8–9
monitors, 2, 2f
moon shape, 132
mouth, 38–39
See also lips; lipstick; teeth
Multiply blending mode, 51–53

N

nail polish
adding shine, 15–16
cloning and warping, 15
matching to bullet color, 151, 152, 152f
retouched, 17f
New layer dialog box, 55, 55f
noise layer
adding to 42nd Street file, 61–63, 62f
for Eyeliner Panel, 77, 77f
Normal blending mode
effect on adjustment layers, 62–63
lifestyle images masks, 126–127
Normal lasso tool, 66

O

opacity, versus flow, 5, 5f
open areas, 86
Other Dynamics option, Brushes panel, 6
Overlay blending mode
adding high-pass layer to cakes, 89
creating mask for nails and lips, 23
fixing mask channels, 20
of high-pass layer, 75–76

P

painting with Color mode brush, 72, 73f, 79–80, 80f
Panel Options dialog box, 189–190, 190f
panels, setting up, 6–7
Pantones colors
matching cakes with, 83–85, 84f, 85f
matching color of bullet, 101
paths
creating for cake, 78, 78f
selecting products, 93
Pen tool
creating cake paths, 78
cutting bullet with, 101, 101f
making selections and paths, 21–22
Photo Filter adjustment layer, 146–147, 148f
Pinch filter, 113, 113f, 114, 114f
pixel layer, 87
pixels
merging color corrections onto, 109
removing from edges, 95–96, 96f
polygonal lasso, 96, 96f
Preferences dialog box, 27
preset brushes, 8, 9f, 31
Product files, 65
enhancing texture, 75–89
eyeliner strip, 89–91
markups and corrections
adding shine to bullet, 176, 177, 178f
readability of text, 177, 178f
refining edges of pans, 176, 177f
retouching products, 93

proofing, 165–166
PSB file format, 105–106
PSD file format, 105–106
pupils, 163–164, 164f

Q

Quick Mask
  selecting for eye makeup, 160–161, 160f, 161f
  selection colors, 18
  using on mascara tube, 95–96, 96f
  Vania Beauty file, 40–44
Quick Mask options dialog box, 40

R

rasterizing type, 103, 104f
Refine Edge dialog box, 78f, 79f
Resample Image check box, Image size dialog box, 1, 2f
resizing images, 1, 2f, 165–166, 165f
rotation percentage, 121
rotation to fit layout, 49
Round Marquee tool, 55

S

Save As dialog box, 166, 166f
saving
  frequency of, 37
  warps, 14–15
  workspaces, 3, 3f
Screen blending mode
  brightening cakes with, 86–87, 87f
  lightening skin below eyes, 36, 37, 38f
S-curves. *See* Curves adjustment layers
seams, blending, 62, 62f
Select Channel Color dialog box, 18–19
Selective Color adjustment layer, 146–147, 164, 174, 180
Selective Color tool, 25, 26f
setting up workspaces, 3–8
shading, fingernail, 174, 175f
shadows
  on legs, 116, 117f
  under shoes, 135, 141f
Shape Dynamics, 4, 4f, 6
shine
  adding to fingernails, 15–16
  adding to lips, 38, 153, 153f, 154f, 155f
  on lipstick tube, 98, 99f, 100
  on shoes, 140f
shoes, 121, 122f, 135–141
silo mask
  reviewing, 164
  softening, 180, 181
  Vania Beauty file, 20, 21
skin
  adding tone to eyebrow, 33
  armpit, 117, 118f
  beauty pass in Vania Beauty file, 8–14
  color correction
    in Lifestyle image, 134, 137f, 138f, 139f
    in Vania Beauty file, 25, 26f
  creating mask, 21–22, 22f
  darkening inner edge of arm, 117, 118, 119f
  under dress, 115–116
  on legs, 123–124, 123f, 124f
  lightening
    below eyes, 36
    in Vania Beauty file, 172
  matching hand and face tones, 174
  using Clone stamp tool on, 8–9
  warming in Vania Beauty file, 172
smoothing lips, 38–39
snapshot settings, History panel, 27, 37
soft brushes
  creating, 6
  using with mask in lite curve, 10–12
Soft Light blending mode
  creating flares, 57, 58
  of high-pass layer, 75–76
  in Lifestyle image, 134
Soft Light mode, New layer dialog box, 55, 55f
Solid Color Fill adjustment layer, 84–85, 101–102, 102f, 132
"Spatter" Clone stamp brush, 97, 97f
square bracket keys, 8, 15
straight-line brush, 6

T

tablet, graphics, 2, 2f
teeth
  color correction, 39, 39f
  using Quick Mask to select, 40–44
text
  CARRIEDAWN logo, 102–103
  Layer Style panel settings, 102, 103f
  logo, 102–103, 104
  rasterizing, 103, 104f
  readability of, 174, 175f, 177, 178f
texture, enhancing, 75–89
Threshold adjustment layer, 190, 191f
TIF format, 166
TIFF Options dialog box, 166, 167f
Tools panel
  Background color chip, 10
  fly-out menus, 7
  Foreground color chip, 10
  keyboard shortcuts for buttons, 7
torso retouching, 111–120
Transfer option, Brushes panel, 6
transforming
  effect on objects, 50
  lores comp to fit Main Lifestyle, 107–108, 109f
transparency, selections based on, 66
tube. *See* mascara tube
type tool, 102–103

U

UCR (undercolor removal), 189, 191, 192

V

Vania Beauty file, 1, 151
  channel grab, 19–26
  eyelashes, 28–31
  final review, 163–167
  hair retouching, 155–162
  markups and corrections
    adding hairs, 170–171, 171f
    adding wisps of hair, 174
    eye makeup, lightening, 172, 173f
    eyelashes, 172, 173f
    hairs, removing, 172
    integrating lip edge, 172–173
    lips, lightening, 173, 174f
    matching hand and face tones, 174
    removing red from pinky, 174
    shading on fingernails, 174, 175f
    skin, lightening, 172
    text, readability of, 174, 175f
    warming skin, 172
  matching makeup to Lifestyle files, 163
  mouth retouching, 38–39
  Quick Mask, 40–44

Vania Beauty file (*Continued*)
reshaping eyebrows, 31–36
right lashes, 36–37
setting up, 3–8
skin, 8–14
structural retouching, 27–28
warping, 14–19
Vania Silo mask, 20, 21

W

waist, 111–113, 113f, 114
wand
adding logo to, 102–103
flopping, 93
tip, 93–95, 94f, 95f
Warp tool
adjusting arm with, 111, 112f
shaping eyebrows, 32–35, 35f
slimming fingers with, 43
warping dress, 108–109, 110f
warping hands, 14–19
warping shine on lips, 153, 154f
White Point eyedropper, Curves dialog box, 22
whites of eyes, 163–164
workspaces
saving, 3, 3f
setting up, 3–8
workstation, 2, 2f

Z

zooming in, 181